

UNIVERSITY OF HELSINKI

# Desiring the Vampire

---

Sexualization, Humanization and Phallic  
Masculinities in Vampire Literature

Eiri Välikangas  
MA Thesis  
English Philology  
Supervisor Merja Polvinen  
Faculty of Arts  
University of Helsinki  
April 2020

Tiedekunta/Osasto – Fakultet/Sektion – Faculty Humanistinen tiedekunta – Englannin kielen laitos		
Tekijä – Författare – Author Välíkangas, Eiri		
Työn nimi – Arbetets titel – Title Desiring the Vampire: Sexualization, Humanization and Phallic Masculinities in Vampire Literature		
Oppiaine – Läroämne – Subject Englantilainen filologia		
Työn laji – Arbetets art – Level pro gradu -tutkielma	Aika – Datum – Month and year Toukokuu 2020	Sivumäärä– Sidoantal – Number of pages 86
Tiivistelmä – Referat – Abstract		
<p>Pro gradu -tutkielmani keskittyy fallisen maskuliinisuuden sekä halun ilmentymiseen englanninkielisessä vampyyrikirjallisuudessa. Fallisen maskuliinisuuden osalta jaotteluni on kolmiosainen ja mukana analyysissäni ovat fyysinen, emotionaalinen sekä sosiaalinen aspekti. Halun osalta tutkimukseni käsittää niin seksuaalisen halun kuin muunlaisen halun ilmentymisen vampyyrimieshahmoin kohdistettuna sekä heidän itsensä kohdistamana. Vampyyrihahmojen inhimillistäminen erityisesti nykykirjallisuudessa on myös keskeinen osa analyysiani.</p> <p>Materiaalini muodostuu kaunokirjallisuuden osalta neljästä pääteoksesta, jotka ovat Bram Stokerin <i>Dracula</i> (1897), Anne Ricen <i>Interview with the Vampire</i> (1976), Stephenie Meyerin <i>Twilight</i> (2005) sekä J.R. Wardin <i>Dark Lover</i> (2005). Näistä kaksi ensimmäistä kuuluvat vampyyrikirjallisuuden klassikoihin ja kaksi viimeistä tuovat työhön mukaan nykyaikaisen vampyyrikirjallisuuden lähestymistapoja, kuten vampyyrimieshahmon roolin romanttisena ja eroottisena sankarina.</p> <p>Tutkielman teoreettisen viitekehyksen muodostavat sukupuolentutkimuksen piirissä laaditut ajatukset maskuliinisuudesta, erityisesti R.W. Connellin, Arto Jokisen sekä Tracy Bealerin teokset. Connell on eräs keskeisimmistä teoreetikoista, joka on popularisoinut hegemonisen maskuliinisuuden käsitettä sukupuolentutkimuksen alalla. Jokisen keskeisin anti tutkimukselleni on sukupuolittuneen miehen väkivallan sekä toksisen mieskuvan analysointi, joka linkittyy vahvasti Tracy Bealerin analysoimaan falliseen, toksiseen maskuliinisuuteen.</p> <p>Tutkimukseni osoittaa, että teosteni vampyyrimieshahmot suurelta osin myötäilevät fallista, dominoivaa maskuliinisuuden mallia analysoimillani kolmella osa-alueella. Osa mieshahmoista pyrkii kuitenkin neuvottelemaan itselleen tiukan normatiivisesta maskuliinisuudesta poikkeavan miehen roolin, missä he onnistuvat erityisesti emotionaalisesta sulkeutuneisuudesta vapautumalla. Halun osalta tutkimukseni osoittaa, että niin vampyyrimiesten itsensä kokema halu kuin heihin kohdistettu halu voi uudemmassa vampyyrikirjallisuudessa liittyä seksuaalisuuden lisäksi myös esimerkiksi parisuhteisiin ja perheeseen.</p>		
Avainsanat – Nyckelord – Keywords maskuliinisuus, halu, inhimillistäminen, romantiikka, erotiikka, vampyyrikirjallisuus, Bram Stoker, Anne Rice, Stephenie Meyer, J.R. Ward		
Säilytyspaikka – Förvaringställe – Where deposited Keskustakampuksen kirjasto		
Muita tietoja – Övriga uppgifter – Additional information  Työn otsikko suomeksi: "Vampyyrit: Seksualisoiminen, Inhimillistäminen ja Fallinen Maskuliinisuus Vampyyrikirjallisuudessa"		

## Table of Contents

1	Introduction.....	1
1.1	Material and Methods.....	1
1.2	From Beasts to Lovers – from the Gothic Menace to the Romantic Hero .....	3
2	Phallic Masculinity .....	8
2.1	The Physical Features of Male Vampires.....	12
2.1.1	The Hypermasculine Warriors of the Black Dagger Brotherhood.....	13
2.1.2	The Phallic Lover in <i>Dark Lover</i> and <i>Lover Eternal</i> .....	16
2.1.3	The Fashionable Male in <i>Twilight</i> and the <i>Interview with the Vampire</i> .....	18
2.2	Emotional Hardness and Hedonism .....	21
2.2.1	Opening Up Emotionally in <i>Twilight</i> and <i>Dark Lover</i> .....	21
2.2.2	Emotional Hedonism, Egotism and Detachment in the <i>Interview with the Vampire</i> .....	27
2.3	Social Dominance.....	31
2.3.1	The Protector Male in <i>Twilight</i> and <i>Dark Lover</i> .....	32
2.3.2	Aggressiveness in the Homosocial Group in <i>Dark Lover</i> .....	36
3	Desirability.....	40
3.1	Humans Desiring Vampire Men.....	42
3.1.1	Lestat Losing His Spell in the <i>Interview with the Vampire</i> ...	43
3.1.2	Terror and the Sexual Sublime in <i>Dark Lover</i> .....	45
3.1.3	Drinking Blood as a Representation of Sex .....	50
3.1.4	Families and Domestication in <i>Twilight</i> and <i>Dark Lover</i> .....	54
3.2	Male Vampires Desiring .....	58
3.2.1	The Tireless and the Thwarted Lovers of <i>Twilight</i> and <i>Dark Lover</i> .....	59

3.2.2	Monogamy, Jealousy and Territoriality in <i>Twilight</i> and <i>Dark Lover</i> .....	63
3.2.3	The Unconventional Nuclear Family in the <i>Interview with the Vampire</i> .....	67
3.2.4	Fighting the Beast or Embracing it? .....	71
4	Conclusion .....	76
	Works Cited .....	81

## List of Abbreviations

Black Dagger Brotherhood series

Black Dagger Brotherhood

*Dark Lover*

*Lover Eternal*

*Interview with the Vampire*

BDB series

Brotherhood

*DL*

*LE*

*The Interview*

# 1 Introduction

The aim of this thesis is to examine phallic masculinity and desire in relation to the male vampire characters in English literature. I will look at phallic masculinity as a three-dimensional phenomenon which is revealed through the vampire characters' physical form, emotional expression and their socially dominant status. My thesis argues that all of the male vampire characters in my primary material conform very heavily to phallic masculinity when it comes to their physical form. However, some of them are willing and able to negotiate a less restrictive and less normative masculine role for themselves by breaking free of their emotionally closed state of mind and by allowing themselves to be vulnerable in front of their female lovers. The male vampires' socially dominant role, on the other hand, is most often realised through them acting as the protector male, but can also appear with having economic power, or by having the power of knowledge.

When analysing desire, I will consider it both from the female and the male perspective. When it comes to the female point of view, the male vampire characters are eroticized precisely due to their vampiric features, and the female characters desire to have them both as their lovers and as their husbands. From the vampire males' perspective, their desire is both sexual and also relates to heteronormative family values in them desiring a monogamous legitimised marriage or a domestic family unit, which consists of two parents and a child. Thus, I focus on both phallic masculinity and desire.

## 1.1 Material and Methods

In my thesis, I analyse vampire masculinities and erotic themes in Anne Rice's *Interview with the Vampire* (henceforth *The Interview*), Stephenie Meyer's *Twilight* and J.R. Ward's *Dark Lover* (henceforth *DL*) and *Lover Eternal* (henceforth *LE*). To broaden my discussion I will also take into account Bram Stoker's *Dracula* as an established vampire classic which draws many of its themes from the Gothic literary tradition. I will show how the contemporary vampire novels have developed vampire literature into a direction where the vampires are not only presented as adversaries, as in *Dracula*, but also as the romantic heroes of the story. While discussion on the humanization of the vampire exists and there are comparison drawn between *Dracula* and *Twilight* (Vučković and Pajović Dujović), less attention has been paid to the notions of how the humanized vampire adheres to phallic masculinity. Thus, while in regard to *Dracula* the humanization of the vampire has been

analysed in relation to criminal narratives (Twisselmann), and also psychoanalytic readings have been applied to the novel (Raines et al.), my focus is on phallic masculinities. By showing the different kinds of masculinities that the male vampires adhere to, this thesis aims to present a comprehensive analysis of the dominant and idealized masculinities that are present in my primary material.

The aim of this thesis is also to examine how fictional vampire characters portray societal phenomena, and how the representation of fictional characters relates to a broader societal discussion of hegemonic masculinity and toxic masculine behaviour (Auerbach; Bealer; Connell, *Masculinities*; Jokinen; Kimmel). The purpose of this discussion is to raise awareness about the ways in which popular culture and the characters in my primary material both conform to, and challenge heteronormative structures related to masculinity and romantic relationship dynamics. The approach of my thesis draws inspiration from the queer feminist theoretical framework and aligns with the field of Cultural studies (see more on queer feminist framework in Selden et al. 224–246). It must also be noted that, as my primary material consists of works with a Western cultural focus the discussion in my thesis is also largely Eurocentric.

Regarding the analysis of fictional characters, literary analysis provides a meaningful way to shed light on societal structures and gender expectations. This is due to the fact that representations in the media – and thus also in literature – “reflect and encourage certain ways of thinking about and acting” in relation to other people (Milestone and Meyer 24, 112). Thus, fiction and reality are not unrelated to one another, because literary representations affect our views of society. The concept of hegemonic masculinity, which supports the dominant position of men, is also significant for my literary analysis, because “the most visible bearers of hegemonic masculinity are [not] always the most powerful people” (Connell, *Masculinities* 77). Thus, even fictional characters and “fantasy figures” can support patriarchy, because they may work as “exemplars” (77). This is the case in my analysis of the male vampire characters in British and American literature.

My thesis critically examines literary representations that adhere to phallic masculinity and thereby seeks to highlight aspects pertaining to social reality. This thesis focuses on questioning what kind of an effect these literary representations have on a cultural level, and what they tell us about culture (Jokinen 125). My discussion centres on male vampire characters because vampires can work as a metaphor that reveals beliefs about culturally

accepted masculinities. Trevor Holmes also notes how “one of the purposes of vampires in general [is] the displacement of real social relations onto the fantastic in order to foreground the fault lines in what is taken as natural in any particular social sphere” (182). The fault lines are presented in my primary material in many respects, e.g. in rivalry between two competing male lovers, with other male groups as adversaries, and in emotional hardness that the characters experience themselves.

The flaws in social relations are also often presented in relation to the romantic relationships within the novels, as the male vampires sometimes act violently towards their female lovers. While the violent undertones of the romantic vampire hero have been the subject of discussion especially in relation to the Twilight series (Collins and Carmody; Durham; Michel), the aspects of the monogamist cultural framework that enforce certain kind of violent behaviour seem to have been largely neglected. Paying attention to the harmful aspects of monogamy, which I will consider in chapter three, is therefore a beneficial addition to the discussion. Thus, the goal of this thesis is to critically examine the representations of vampire characters in literature. This is executed by showing how the male vampire characters represent a certain kind of phallic and dominant masculinity and how this phallic masculine image, which adheres to hegemonic masculinity, is idealized through these literary representations.

## **1.2 From Beasts to Lovers – from the Gothic Menace to the Romantic Hero**

The vampire – although its emergence lies in ancient myths – was truly transformed when it came to Britain where “[v]ampires flashed through Romanticism like lightning” (Groom 97). The vampire, “animated by sublime terror [...] to become comprehensively supernaturalized,” is a central figure in the Gothic literary tradition and an embodiment of its morbid imagery (97–98). At the same time, the vampire began to be humanized and seen as something more than a villainous creature. Instead of having a criminal status, the vampire character began to be portrayed as a subject for the questions of self-identity, emotions and the understanding of monstrosity (98). In the 21st century, in continuance with this process of humanization, the vampire began to appear as a romantic figure and the “preponderance of vampires as lovers [...] has increased exponentially in terms of sales and popularity” ever since, giving rise to a whole paranormal subgenre within the popular romance genre (Bailie 141). Indeed, “the vampire romance novel (a genre predominantly written by women for women) sets to redefine perceptions of the traditional vampire and



vampire lore” (142). In light of this, I will, through a consideration of my primary material show how the themes of the Gothic villain and the rise of the humanization and romanticisation of the vampire appear in my selected novels.

The Gothic tradition with its religious imagery and the theme of terror represented in the setting of faraway castles is strongly present in the oldest of the vampire novels that are part of my primary material, namely the established vampire classic, Bram Stoker’s *Dracula* (1897). The novel adheres to the Gothic literary tradition by staging the scene with lawyer and businessman Jonathan Harker who travels to meet Count Dracula in his distant castle in Transylvania to discuss the details of the Count’s estate purchase in London. The Count’s antagonistic position is made clear from the very beginning of the novel when his mystical qualities as a vampire are revealed to Harker and he imprisons Harker in his castle. Stoker’s *Dracula* is also an example of the transition that vampire literature was taking at the time as “writers increasingly depicted vampires as more life-like, more human – part of the nineteenth-century capitalist society” (Groom 98). Illustrating this, a large part of the story is set in London where the Count travels to prey on innocent victims as a part of the vivid London society. There a group of learned men – Van Helsing acting as their leader – take it upon themselves to defeat him, and this setting emphasises the Count’s position as an adversary.

Anne Rice’s vampire classic *The Interview* continues the tradition of the more human-like depictions of vampires. This novel was first published in 1976, some eighty years later than *Dracula*. The story of *The Interview* begins in Louisiana where a young indigo plantation owner, Louis de Pointe du Lac is wallowing in self-pity and wishes to die. At the beginning of the story Louis is still a human. He meets a vampire, Lestat de Lioncourt, who, desiring for his company, also turns Louis into a vampire. The journey of Louis and Lestat illustrates both the vampire’s integration into human society as well as sheds light on the questions of self-identity (Groom 98). In Louisiana, Louis and Lestat secretly prey on their victims while keeping up their human façade as residents of de Pointe du Lac. After the unfortunate reveal of their vampirism, they are forced to move to New Orleans, where they continue to integrate into human society and Louis battles with questions regarding the state of his being and his identity. Thus, in comparison to *Dracula*, the vampire characters of *The Interview* are portrayed as more human-like because the narrative takes their emotional palette into consideration. Another prevalent feature in

Louis's and Lestat's humanization is the theme of the nuclear family that comes into play with them turning Claudia, a five-year-old human girl, into their vampire daughter. Thus, in *The Interview* the domestication of the vampire is indicated and this theme is continued in the contemporary vampire works that I will analyse.

Looking at the humanization of the vampire in more detail, I will discuss the Twilight series by Stephenie Meyer and the Black Dagger Brotherhood series by J.R. Ward. From these two series, I have selected only some individual volumes. The Twilight series (2005–2008) consists of four novels out of which I will only discuss the first one *Twilight* (2005) in more detail, while I will add further examples from the other works, namely *New Moon* (2006), *Eclipse* (2007) and *Breaking Dawn* (2008). J.R. Ward's series already at this point extends to over 20 novels, with the first of them published in 2005. From her series I will focus on the first novel *DL* (2005) with some examples from the second novel *LE* (2006). Both the Twilight and the Black Dagger Brotherhood series (henceforth the BDB series) clearly demonstrate a transition from Gothic horror to the romanticised and humanized picture of the vampire character. Indeed, all of the series' main male characters, Edward Cullen, Wrath and Rhage, represent the vampire as a romantic hero.

In *Twilight* the story is set in the city of Forks where the novel's heroine Bella Swan goes to high school and meets the vampire Edward who is to become the love of her life. Edward's vampirism and its relation to his monstrosity is one of the quadrilogy's main themes. This is illustrated at the beginning of *Twilight* with his reluctance to get acquainted with Bella because he considers himself to be dangerous for her. The concept of phallic, normative masculinity is explored with Edward's predatory body and with his struggle to escape his own monstrosity in order to be able to be a loving, romantic partner to Bella. Another prevalent theme in the novel is the danger that other vampires, and sometimes also humans, pose on Bella. One part of Edward's masculinity, which is his socially dominant position, is illustrated in the course of the novel with him taking the role of the protector male. It is worth noting that while the Twilight series has been analysed in regard to Bella's female identity (Wika; Ernst) and attention has also been paid to Edward's masculinity (Bealer; Nayar), a more comprehensive analysis of Edward's normative masculine features seems to have been largely neglected. Thus, the focus of my thesis on phallic masculinity as a three-dimensional phenomenon, which takes into consideration the

physical, emotional and social aspects of phallic masculinity, gives a beneficial addition to the discussion.

Wrath from *DL* embarks on a similar journey than Edward in his fight against phallic masculinity. However, for Wrath his development as a character is an emotional one and does not include him struggling to cope with his dangerous physical features. In the course of the novel, Wrath pursues to escape his emotional hardness and aims to negotiate for himself a less restrictive and more emotionally open and vulnerable position concerning his lover Beth. While the BDB series has also been analysed in regard to the masculinities presented within it, the focus seems to be largely on the polarized male and female positions related to sexual interactions (Leavenworth). Thus, as less attention has been paid to the emotional development of the characters, the analysis of the BDB series gives beneficial insight into the wide variety of representations of phallic masculinity within vampire literature.

In regard to the vampire characters' humanization, also Christianity is one of the relevant themes. It is worth noting that even though Christianity is most prominently present in *Dracula* which strongly conforms to the Gothic literary tradition and has been analysed in this regard (Purcell), also the *Twilight* series partly adheres to the same tradition. In *Twilight* the Christian themes play their part in Edward's contemplation on the loss of his soul. This is also the reason why Edward is unwilling to turn his partner Bella into a vampire and cause her to lose her soul as well. However, unlike Count Dracula, Edward and Wrath are never depicted as "products of Satan or some dark force" which is "crucial to the acceptance of the vampire as hero in this genre" (Bailie 143). Instead, Edward is often described as angelic, and he acts as a protector and saviour. Also Wrath is one of the saviours of the vampire race, and the vampires of the Black Dagger Brotherhood (henceforth referred to as the Brotherhood<sup>1</sup>) have their own set of divinities that are unrelated to Christianity.

The BDB series' own invented religion is highlighted through the Scribe Virgin, the vampires' sacred female deity who has created the vampire race, and with the Omega, her

---

<sup>1</sup> *DL* is part of the Black Dagger Brotherhood series and the same name is also used for the Brotherhood that appears in the novel. To make the distinction clear, I will refer to the series as the BDB series and to the Black Dagger Brotherhood of the novel as the Brotherhood.

malevolent male counterpart who has created the *lessers*<sup>2</sup> in order to target the vampires in a wish to wipe them out. Wrath, who is *DL*'s romantic hero, is the king of vampires and he and his brothers<sup>3</sup> form the Brotherhood which protects the vampire civilians from the "lessers." Whereas the Twilight series is a teenage romance, and thus desire and erotic themes are less overtly represented, *DL* and the whole BDB series include many explicit, Harlequin-like descriptions of the male body and of the act of having sex. Thus, *DL* centres around the romance of the vampire Wrath and a half-human called Beth, and sex is a prevalent theme in the novel. Wrath is indebted to one of his brothers to protect Beth and to help when she transitions into a vampire, and this draws the couple close to each other in an erotic adventure. *LE* is a similar kind of romantic adventure focusing on Rhage, another member of the Brotherhood, and his lover Mary.

In the two chapters that follow I will first show how all the vampires in my primary literature conform in multiple ways to the terms of phallic masculinity, no matter their form or function (Chapter 2). I will then turn to examine the aspects of desire depicted in the novels (Chapter 3). Regarding desire, I will first examine how it is described from the human characters' perspective, and then turn to look at the male vampire characters' point of view.

---

<sup>2</sup> The term "lesser" is invented by J.R. Ward and the author always graphically portrays the term in italics to refer to the de-souled humans that are troops of the Omega. I will, however, provide the term in quotes.

<sup>3</sup> The author uses the word "brother" for the members of the Brotherhood and the term is neither italicized or used in quotes. Nevertheless, it needs to be noted that the brothers are not siblings for the most part. I will use the term in the same way as the author to refer to the members of the Brotherhood and will provide it without quotes.

## 2 Phallic Masculinity

In this chapter I will concentrate specifically on the beastlinesses and the phallic masculinities of the male vampire protagonists in *Twilight*, *DL* and *The Interview* – that is Edward Cullen, Wrath, Lestat de Lioncourt and Louis de Pointe du Lac. I will analyse the phallic masculinities of the aforementioned characters by looking at their physical form, their emotional vulnerability and openness, and their relationship dynamics. As a key feature in my discussion, I will examine the humanization of the vampire and show how in contemporary vampire literature the male vampire characters are portrayed as romantic heroes of the story. The humanization of the vampire also takes place on multiple different levels of phallic masculinity. It can be achieved through the vampire's physical form and in how they fit to the human society, or it may be attained by displaying them as emotionally vulnerable lovers.

For the purposes of defining some of the key terminology that I will be using throughout my thesis I will now examine the definitions of “masculinity,” “normative masculinity” and “phallic masculinity.” I will start by discussing the work of R.W. Connell who is an author well-known in the field of gender studies. She has written extensively on the subject of masculinities both regarding the male bodies and the social constructions around different types of masculinities (Connell, *Masculinities*; *The Men and the Boys*; *Gender*). Her work *Masculinities*, one of the classics in this field of study that was first published in the middle of the 90's and the second edition of the work has been reprinted in 2005, provides insight to the subject of hegemonic masculinity. Her analysis, although it hails from twenty years ago and has also been criticised, is still widely used in describing patriarchal power-relations that relate to hegemonic masculinity. As her work is widely discussed, the most common critiques to her concept of hegemonic masculinity, as well as Connell's response to them, are presented in an article written by her and her colleague (Connell and Messerschmidt).

According to Connell “[m]asculinity, to the extent the term can be briefly defined at all, is simultaneously a place in gender relations, the practices through which men and women engage that place in gender, and the effects of these practices in bodily experience, personality and culture” (*Masculinities* 71). Connell's definition is very relevant to my analysis, because the expressions of masculine behaviour illustrated in my primary

material have many different sides and aspects. These multiple aspects are depicted in the male protagonists' life in regard to their physical form, emotional palette, and social relationships, which I will analyse in their respective sections. Conforming to a certain kind of masculinity may happen, for example, by actions and by attitudes on how a man should behave. Embracing a certain kind of masculinity can also limit the emotions that are seen appropriate for a man to express or feel.

Related to the social constructs around masculinity, in both *Masculinities* and in her newer work *Gender*, published in 2009, Connell discusses the male role in relation to the social dynamics (*Masculinities*; *Gender*). As a historical account on the social science of masculinity she addresses the idea of "sex difference." This terminology was used to describe not only physical but also mental and behavioural differences between men and women. Though such notions have now been proved incorrect, it was believed that due to their physical traits men are inherently superior to women when it comes to mental capacities, and that the feminine mind is too delicate to handle e.g. academic work, (*Masculinities* 21). Instead of using the term "sex difference" to discuss differences in intellectual capacities or behaviour, Connell uses a more precise term "bodily sex difference" to address the differences in the bodily structures such as the reproductive arena. However, in Connell's opinion, the bodily structures are not a fixed set of biological determinants. Thus, she rather focuses on the discussion of the historical process of defining gender by involving the body. She argues that gender should never be reduced to the body and to what bodies do, because "[g]ender exists precisely to the extent that biology does *not* determine the social" (71, emphasis original).

Also Jokinen, who has studied violence related to cultural masculinity, strictly opposes the view that masculine violence has a biological, physiological or evolutionary background. According to him, men's tendency to use violence cannot be crucially attributed to testosterone, genes, the brain, evolution, the density in the brawn, or to the outer or inner reproductive organs (Jokinen 27). Because the fictional vampire bodies in my analysis are supernatural, Jokinen's notions do not always hold true in relation to them. In fact, the vampires' predatory bodies can be seen as one part of defining the male vampire characters' monstrosity that drives them to act violently towards others. Thus, it is precisely here that the vampire reveals its dependence on the cultural idea of violent male bodies.

It is noteworthy how despite all the research on “sex difference,” and the multiple results on the lack of it, it is not unusual even in the 2020’s to see popular science articles on the differences of the male and the female traits or brain. The presence of the notion in the popular science discussion supports Connell’s argument about us being “culturally cued to exaggerate” these differences (*Masculinities* 21). Connell also notes the importance of “socialization,” which means that the male and female roles are products of social learning (22). The cultural exaggeration and socialization aspects of gender are important to the analysis of this thesis, because they are also visible in the types of masculinities that the male vampire characters represent. Also an important notion to my analysis is how Connell discusses the idea of masculinity as an internalized male sex role (23). The internalized role makes it possible to refuse to conform to the kind of culturally enforced masculinity that is being thrust on the male vampire characters. According to Connell there is a “phallic position” which one can either accept or refuse, though the consequences of refusal can be drastic (20). Thus, Connell’s theory gives valuable insight to the social structures in regard to the construction of the male role. Her theory can also be applied to literary analysis, and especially the concepts of hegemonic masculinity and the phallic position are integral to my analysis of the male vampire characters.

Having discussed some definitions of masculinity and how masculine behaviour is culturally cued, I now turn to the specific topic of “phallic masculinity.” Tracy Bealer, as well as Connell, discuss normative masculinity, and Bealer links this strongly with what she calls “phallic masculinity” or “toxic masculinity.” In her article that considers *Twilight* and Edward’s emotional growth, Bealer describes phallic masculinity as “referring to the privileged (‘normative’) version of manliness that encourages emotional hardness and physical and social dominance, and perpetuates a collective social fantasy that men are active subjects positioned against women, who are figured as passive and penetrated” (140). Thus, Bealer’s definition addresses all of the aspects of phallic masculine behaviour that I discuss in this chapter: the physical, emotional and social aspects. Bealer calls this kind of version of manliness a privileged position and a “toxic” one – a term she uses almost interchangeably with “phallic” when describing this type of masculinity. The privilege of this position comes from the fact that hardly anyone meets this so called norm (Connell, *Masculinities* 70). In regard to the analysis of vampire masculinities within my primary material, both Connell’s and Bealer’s works give valuable insight to normative male positions that are often also privileged. Bealer discusses the topic already directly in

relation to the vampire character and to the vampiric features in regard to *Twilight*, and the same aspects are visible also in the other novels that I analyse. Even if Connell's analysis does not consider literary figures, her societal notions on the subject of masculinity are strongly visible in my primary material. As for Jokinen, his discussion on masculinities also contains literary analysis, and even if it is not used in relation to vampires, he analyses the aspects of power and violence which are both well presented also in the male vampire characters in my material.

As a final note to this discussion on the use of terminology, it is worth noting that although Connell does not use the term "phallic masculinity," Jokinen comments how this term can be seen as parallel to Connell's descriptions of hegemonic masculinity (229). According to Connell, hegemonic masculinity is "the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women" (*Masculinities* 77). Thus, the hegemonic status is something that highlights the privileged version of masculinity. Hegemonic masculinity also closely relates to "normative masculinity" that offers a standard on how men ought to be (Connell, *Masculinities* 70). It also conforms with Bealer's definition of "phallic masculinity," which she describes as a privileged and normative version of manliness that encourages emotional hardness and physical and social dominance (140). Thus, it can be seen that all of these terms are very closely interlocked and they may in some cases be fully interchangeable.

This chapter consists of an analysis of the phallic masculine features of the male vampires in my primary literature on three different levels. The first section is dedicated to the phallic masculinities in relation to the physical abilities that the vampires possess. I will analyse the male vampire bodies in regard to their physical form and also address how their form makes them prone in accepting a phallic masculine position. In the second section, I will concentrate on the discussion of emotional vulnerability and especially the lack of it as one of the key factors in the definition of phallic masculinity. I will use as an example the emotional growth of Edward from *Twilight* and Wrath from *DL* and analyse their path to find a less restrictive male role for themselves by opening up emotionally. Related to emotional openness, I will also show how Louis's emotional openness results in hedonism and how his egotistic approach to life adheres to phallic masculinity in *The*



*Interview*. In the last section I will turn to look at the male vampire characters' socially dominant role in relation to the human female characters as well as the socially accepted behaviour and emotions within a male group. With this three-levelled analysis I will show that all the vampire males conform to the terms of phallic masculinity in their physical form, emotional palette and social behaviour. Yet, I will also show that emotional growth and vulnerability is a way to partly break free of the expectations that phallic masculinity implements on men. This, however, does not fully set them free from accepting the phallic position and taking the socially dominant role of the protector male, or from conforming to aggressive emotions and behaviour promoted by male groups around them.

## **2.1 The Physical Features of Male Vampires**

Regarding different kinds of masculinities, vampire literature has a wide variety of representations when it comes to the physical form. There is Edward, who is a high-schooler in a body of a teenage boy; Count Dracula, a Transylvanian nobleman; Louis de Pointe du Lac and Lestat de Lioncourt, with their high social statuses and fashionable attires; and Wrath with his brothers, who belong to a breed of highly trained vampire soldiers. With this kind of variety in the characters' bodies and social statuses one might think at first glance that some of them have nothing in common. How is Edward as a high school boy in any way similar to Wrath, a highly trained soldier and the king of all vampires? I will show below that, although the characters seem to differ from each other even drastically when it comes to the physical part of phallic masculinity, all of the vampire males in my primary material draw from the same set of masculine stereotypes.

I will begin my analysis of the vampire masculinities by looking at the vampire males who belong to the Brotherhood. I will concentrate on Wrath who is the male protagonist of *DL* and on Rhage, the male hero of *LE*. With my analysis of the BDB series and its vampires, I will show how they represent a very hypermasculinized type of hegemonic masculinity with beastliness showcased in the form of an actual non-humanoid dragon beast. I will also show how violence is twined into their very nature, which illustrates the relation of violence to cultural masculinity and to phallic masculinity. With the BDB series I will also point out how the male penis is seen as a mark of manhood and a feature of the power, dominance and sexual prowess that the male vampires embody. Thereafter, I will turn to analyse Edward from *Twilight* and Lestat from *The Interview* and show how even if their physical form is not visibly masculine they still possess immense physical power as

vampires. Related to the humanization of the vampires, the examples of Edward and Lestat also show how they use their physical attire to blend in with society.

### **2.1.1 The Hypermasculine Warriors of the Black Dagger Brotherhood**

The vampire soldiers of the BDB series are a fitting example of the hypermasculinized male image. The cultural historian Michael Kimmel notes in his discussion about the film versions of *The Interview* and *Dracula* that “the masculinist descent to the primitive has resurfaced in another guise—the return of the monster as hypermasculine beast” (325). As shown in the following sections, all of the male vampire characters in my primary material conform to the hypermasculinized male image that adheres to phallic masculinity. Yet, hypermasculinity is most prominently represented with the Brotherhood as the brothers also have visibly hypermasculine bodies. In this section I will show how the members of the Brotherhood are exemplars that support hegemonic masculinity. I will also illustrate how their physical features are hypermasculinized, to the extent of one of the brothers, Rhage, turning into a non-humanoid dragon beast.

The male vampire warriors of the Brotherhood are an authoritative army institution that is legalized within their own vampire society. As a group of elite male soldiers, with Wrath as their leader and as the king of all vampire species, they work as exemplars that support a hegemonic masculinity – a notion which supports the dominant position of men in society (Connell, *Masculinities* 77). Thus, the hegemonic status is something that highlights the privileged version of masculinity and Connell also notes that “a successful claim to authority [...] is the mark of hegemony” (77). The Brotherhood adheres to this description as the brothers hold a status of military power and are revered by their species. It is salient to note how the vampire warriors’ physical features adhere to them holding the position of social power and how they are masculine to the point of hypermasculinization.

In regard to this hypermasculinization, the very first description given of the Brotherhood’s vampires in the glossary published at the opening of *DL* states that they are “[h]ighly trained vampire warriors” (Ward, *DL* ix). In addition, they “possess immense physical and mental strength [...] [a]s a result of selective breeding within the race” (ix). Thus, the vampires of the Brotherhood are a class of specifically bred vampires that belong to an elite warrior class, and their mission on Earth is to protect their species from its enemies. As a notion related to the social power they hold due to their physical features, they are

also described as “the subject of legends and the objects of reverence within the vampire world” (ix). Illustrating their hypermasculinization, with the vampire soldiers of the Brotherhood physical strength is emphasised and even taken to a new level of an elite vampire subspecies as they are physically much stronger than the average vampire civilian.

Wrath and Rhage, who are members of the Brotherhood, are good examples of the hypermasculine male vampire. Wrath is described as “six feet, nine inches of pure terror dressed in leather. [...] Shoulders were twice the size of most males’. With a face that was both aristocratic and brutal, he looked like the king he was by birthright and the soldier he’d become by destiny” (Ward, *DL* 3). Wrath’s masculine features are being emphasised, even magnified, and, as the king of their race and the only pureblood vampire who still exists, he surpasses all the other brothers when it comes to size. To add to the point of phallic masculinity being especially well represented in *vampire* males, Wrath tells his lover Beth how as a child, before his change – the true coming of age of a vampire – he was “whip-thin,” and also “scrawny and weak” (58). Thus, he became a strong powerful creature only after fully turning into a vampire. It is also evident that when it comes to humans the vampires easily surpass them with strength. One of the scenes where this is illustrated is when Rhage effortlessly outweighs Butch, a well-built human policeman, in a physical fight. It takes only a second for Butch to be “flat on his back with [Rhage] sitting on his chest like a parked car” (259).

The male vampires’ superior strength in comparison to the humans’ is further illustrated with Wrath. Wrath’s hypermasculine features drive him towards a socially dominant phallic position that according to Connell is difficult to refuse (*Masculinities* 20). When Wrath enters a bar at the beginning of *DL* there is a “wave of menace rolling ahead of him” which is described as “one hell of a calling card” (Ward, *DL* 3). The humans steer clear to give him way, and Wrath’s own motto goes as follows: “If he ran into something, he didn’t care. Whether it was a chair, a table, a human, he’d just walk over the damn thing” (11). As such a statement makes clear, Wrath is always ready for using his physical strength to violence which in his case does not simply mean him pushing in the line, but on walking over whichever “damn thing” is in his way. Thus, Wrath is also the embodiment of “Me first, then the others, goddammit” kind of attitude, as described by Kanerva Eskola in relation to male inflicted violence (Eskola qtd. in Jokinen 30). However, it is noteworthy that Wrath’s violent entrance is at least partly related to his blindness. As he cannot see any

of his obstacles clearly, he instead uses his body to walk over them. His blindness is illustrated in other parts of the novel as well with him having difficulty to cut his food and with him not being able to see his lover Beth in detail. The narrative account focalized through Beth also describes his eyes as “all wrong,” because his pupils are “[t]iny, unfocused pinpricks of black” (205). However, instead of seeing this as a deficit, Beth tells Wrath that “[y]our eyes are beautiful” (205). When Beth questions whether Wrath can fight due to his blindness, he answers her that he has “been blind for three hundred years” and implies that he has no problem in handling himself (211). Hence, for Wrath blindness is really never a disability, because he is able to use his supernatural vampire senses to move about and also fight with ease.

To continue with violence related to the masculine bodies, male inflicted brutality is taken even further with a scene where Wrath and Rhage engage in a fight with the “lessers,” the vampires’ immortal adversaries. When fighting the “lessers,” the scene is more overtly violent than just the wave of menace rolling ahead of Wrath. In the passage, which describes an attack by the “lessers,” Rhage is presented in his dragon-like beast form. This is significant to my analysis of the male vampire bodies because it is one of the few examples within my primary material where the vampire beastliness takes a physical form as an actual non-humanoid beast.

Rhage’s eyes glowed white as headlights as his body mutated in a ghastly display of tearing and ruptures. Something horrible took his place, its scales glistening in the moonlight, its claws slicing through the air. The *lessers* didn’t know what hit them as the creature attacked with a full set of fangs, going after them until their blood ran down its huge chest in a river. [...] The slaughter was absolute. (Ward, *DL* 224–225, emphasis original)

The dragon-like beast depicted with its scales, claws and teeth – and humongous in its size – is one of the forms that the vampire beastliness takes and it puts an emphasis on physical strength. In this, there is a similarity between Rhage’s beastliness and Count Dracula, with both of them having the skill of metamorphosis. Yet, the descriptions of the Count taking the form of a “big bat” or a “great dog” to taunt and observe his victims do not have the physicality and violence to the same extent as that of Rhage’s animal shape (Stoker 166, 100). Thus, hypermasculinized strength is presented with a larger emphasis in the BDB

series than in *Dracula* and the brothers adhere strongly to phallic masculinity in their physical form.

### 2.1.2 The Phallic Lover in *Dark Lover* and *Lover Eternal*

To examine the term “phallic” in relation to dominant, toxic masculinities it seems that the notions of physical dominance have often been related to the phallus itself, the male penis representing both physical and sexual dominance. Bealer refers to the French philosopher Jacques Lacan as one of the persons identifying the phallic markers serving as emblematic symbols of power in the Western society, this extending to the shape of skyscrapers and most of ancient and contemporary weaponry, for example (Lacan 575–84 qtd. in Bealer 140). According to both Bealer (140) and Connell (*Masculinities* 19–20) Lacan keeps a careful distinction between the actual male penis and the phallus as a symbol, and yet many feminists argue that this distinction persistently collapses (Silverman; Irigaray; Butler; Gallop). As Bealer notes, “[w]hen the phallus and the penis are equated, male subjects will always already be associated with and expected to wield dominating and oppressive social and sexual power” (140). Thus, the relevance of the penis as one of the male vampires’ phallic markers is essential to consider, and it is explicitly illustrated in the BDB series with its Harlequin-like descriptions of its two male protagonists, Wrath and Rhage. With detailed descriptions of both Wrath’s and Rhage’s physical features, I will show that the penis is a marker of both physical and sexual prowess, but that it can also signal a threat. It is also noteworthy that while the physical features of male vampires have been analysed (Bealer; Nayar), less attention has been paid to the penis as a marker of male dominance concerning male vampire characters. Thereby, the discussion about the penis as a phallic marker is a beneficial addition to the discussion of the vampire characters’ physical features. Thus, in this section I will concentrate on the phallus, as it equates with the penis, and its relation to phallic masculinity.

Illustrating the importance of the penis, all of the male vampires of the Brotherhood have a large sexual organ as well as great skills both as a warrior and as a lover. In *LE*, Rhage’s penis is described as “monstrous” and “enormous,” and also his brother Phury comments on how Rhage is “a big one” (Ward, *LE* 221, 243, 225). Rhage is also the strongest of the warrior brothers as well as the most active lover. Thus, the brothers illustrate the strong cultural significance of the penis in relation to masculinity (Jokinen 229). In the BDB series the penis is described as a key feature in the brothers’ prominence as lovers, and that

notion ties well together with cultural expectations forced on men where the ideal man needs to be a tireless lover (210). One reason for Rhage's sexually active behaviour is his need to satisfy the extreme desires caused by him being cursed with the dragon beast that lives inside him. Yet, even if Rhage takes measures to satisfy his beast, either with a fight or by having sex, the beast may still force Rhage take its dragon form from time to time, e.g. when Rhage is too aroused while having sex. This makes Rhage fear for the safety of his partner, Mary. Illustrating the threat that Rhage's sexual desire, and thus also his penis, poses to her, before they have sex Rhage needs to be tied to the bed with "[c]hains wrapped around his wrists and ankles and then looped about the bed's heavy oak supports" (Ward, *LE* 402). It must be noted that this is not the first time the couple has sex, but tying up Rhage is this time required, because, unlike before, now he has not been with other women to exhaust him first so that he would already be "level" and "spent" (243). Thus, as his lust is unadulterated, he needs to take precautions not to hurt his lover.

Another example of the significance of the penis in emphasising the males' phallic position can be seen in the description of Wrath, and in how Wrath's physically superior strength and form is being portrayed in relation to Beth. Thus, from the perspective of positioning men against women, an interesting part of this description is the comparison Beth makes to herself and to her proportions when examining Wrath's features in more detail.

He was on his side, his shoulders a mountain blocking her view to the glass door.

Good lord, he was huge. And stacked.

His upper arms were the size of her thighs. His abdomen was ribbed as if he were smuggling paint rollers under his skin. His legs were thick and corded. And his sex was as big and magnificent as the rest of him. (Ward, *DL* 77)

This description is one good example of physical male dominance and also relates to Bealer's discussion on how the features prominent in phallic masculinity exist in relation to the woman whose passive figure is needed to be penetrated and dominated by her male counterpart (140). It is noteworthy how Beth also describes Wrath's penis, or sex, as nothing less than "big" and "magnificent." Thus, it is evident that a large penis is seen as a necessary part of the role of the male sexual hero that Wrath plays in this novel. Having a penis that matches the form worthy of a vampire king is one of the things that emphasises Wrath's potency as both leader and lover. Regarding Wrath's dominant position, I will return in more detail to the discussion of the male vampires as the active protectors and the

women as their passive “protectees” in the sections focused on the social aspects of phallic masculinity.

As illustrated above, in the BDB series a large penis is seen as a core piece of the perfect masculine body of the vampire soldier. When it comes to defining perfect, that is how the soldiers of the Brotherhood are depicted as “the subjects of legends” and “the objects of reverence within the vampire world” (Ward, *DL* ix). The importance of the penis is even further emphasised with the comparison to their adversaries, the “lessers,” who are completely impotent. It is of crucial importance how the “lessers,” although being skilled fighters as well, are emasculated with impotence. This cultural demasculinization is also further highlighted in how they “smell like baby powder,” which is not a normatively masculine scent (x). The “lessers” being impotent may also be a way to dehumanize the vampires’ adversaries, and thus, in comparison, humanize the vampires who are the lovers and the heroes of the story. The humanization of the vampire is central to my argument on how the vampire character has evolved as part of the popular romance genre, and this will be a key feature in the discussion of the vampire men also later on in my thesis.

### **2.1.3 The Fashionable Male in *Twilight* and the *Interview with the Vampire***

Regarding the male vampire characters’ physical features, I will now turn to discuss Edward from *Twilight* and Lestat from *The Interview*. Their visible form is not as hypermasculine as Wrath’s and Rhage’s, but that does not mean that they would be any less physically powerful or any less fitting to the phallic masculine image than the brothers of the BDB series. Even these male vampire characters conform to the terms of phallic masculinity when it comes to their physical form. In addition, Edward and Lestat are also a part of the humanization of the vampire because their fashionable attire makes them purposefully blend in with the human society and also marks their hegemonic position.

Edward Cullen is the male vampire protagonist of the *Twilight* series, and he is depicted in the quadrilogy through the first-person narrative of his lover, Bella Swan. Edward’s physical features are described at the beginning of the first volume with Bella looking at the Cullen’s vampire family in the school cafeteria. Edward is described in relation to his brother, Emmett, who is “muscle as a serious weight lifter,” as “lanky, less bulky, with untidy bronze-colored hair,” and it is also noted how Edward “was more boyish than [his siblings], who looked like they could be in college, or even teachers here rather than

students” (Meyer, *Twilight* 16). With this kind of description Meyer makes Edward seemingly more similar to Bella, who is actually seventeen years old, whereas Edward is a grown man and about a hundred years old, and only poses as a student in a body that has been fixed to the age of seventeen. It is noteworthy that even if initial descriptions emphasize Edward’s boyish appearance, Bella also frequently takes note on Edward’s “perfectly muscled chest” and of his clothes that “fit him snugly, emphasizing how muscular his chest was” (173, 147). Thus, even if Edward is in a body of a teenager, his muscled figure conforms to phallic masculinity and is a visible representation of a physically strong male.

As to *The Interview*, the case of Lestat de Lioncourt, a male vampire character portrayed through his companion’s, Louis de Pointe du Lac’s, first-person narrative description, is in many ways similar to Edward when it comes to his physical features. Lestat is described as “a tall fair-skinned man with a mass of blond hair and a graceful, almost feline quality to his movements” (Rice 16). Similar to Edward, Lestat does not have an enormous stock of muscles nor is he twice the size of an average man like Wrath from *DL*. Yet, as a vampire Lestat still possesses immense amounts of strength and albeit being described even mockingly by Louis as “a man made of dried twigs with a thin, carping voice” (34–35), he is superior in strength when it comes to humans. As illustrated with Lestat’s hunt for a young boy from the Freniere family, Lestat can easily overpower any human. He uses “his years of experience and superior speed” and thus “grab[s] the young man and spirit[s] him into the cypresses” where the boy soon lies “sprawled over the knobbed roots of a cypress [...] dead” (44). Even his vampire companion Louis is unable to stop Lestat, for he lacks his experience and the mastery of his vampire skills.

Physical capabilities are displayed with Edward as well, because even though at first look his form is not unusual or not so much different from the human teenagers, his physical strength and speed are as immense as Lestat’s or Wrath’s. As a vampire, Edward has venomous penetrating fangs and his skin is hard matching the adamancy of a diamond. He also has superb speed and hearing and, as the story makes clear, is as a vampire capable of extreme violence – that being a tendency that he desperately struggles with. One example of his struggle to contain his violent nature is when after just having saved his future lover Bella from a possible rape attempt, he is tempted to “turn around and hunt those [who have attempted to assault Bella]” (Meyer, *Twilight* 142). Edward’s immense power as a vampire



is first showcased in the novel with him stopping a car from hitting Bella. In the scene he first moves over to Bella from four cars away with the aid of his supernatural speed. He then pins her to the ground and uses his body as a shield, stopping the van with his “[t]wo, long white hands” that “shot out protectively in front of [her]” (47–48). This is the first of many times when Edward takes the action of protecting Bella by using his strength, as I will show in more detail later in this chapter.

In addition to their physical bodily features, Edward and Lestat also perform as humans by appearing in fashionable attire that makes them fit into the human society. Nayar notes how Edward is “a fashion icon and a superbly fit one” (68). Nayar draws on Gentile’s account on Butler’s gender performance theory, and with the expression of Edward marking “a supernatural masculinity in drag” (69), he uses “drag” as a metaphor to describe how Edward poses and thus performs as a human even though he is a vampire (Gentile; Butler). In fact, Edward uses his supernatural skillset to move and act as if he were human, although he would be very able to move “like a bullet” or “like a ghost” (Meyer, *Twilight* 245). Thus, Nayar’s allegory to a drag performance seems fitting, because for Edward posing as a human is indeed an act.

Another feature that makes both Edward and Lestat blend in with the humans is their fashionable attire which is also a part of their hegemonic masculinities. Bella’s first-person narrative account gives multiple descriptions of Edward’s clothing, e.g. “a light beige leather jacket” and “an ivory turtleneck sweater” (Meyer, *Twilight* 147). Edward’s attire is intended to come across as more stylish than ordinary t-shirts and jeans, and his powerful hegemonic status is emphasised with the Cullen family also being described as “look[ing] more like a scene from a movie than the rest of us” (35). With Lestat, it is also evident that having fashionable clothes is of the essence to him. Louis describes that Lestat “had impeccable taste,” and that he knew businessmen who “admitted us well after hours to outfit us in the finest Paris fashions” (Rice 36). Thus, both Edward and Lestat, as well as Louis, dress to blend in with the human society which illustrates the humanization of the vampire and also their domestication as part of the human society.

It is also noteworthy how the male vampire characters in *Twilight* and *The Interview* adhere to hegemonic masculinity with the style of their attire. Both Lestat and Louis dress according to a higher social class, and they do not pose as poor, and Edward does not come across as an ordinary student, but something one might rather expect to see “on the

airbrushed pages of a fashion magazine” (Meyer, *Twilight* 17). Thus, both of them signal their superiority to other males, and adhere to a hegemonic masculinity that “embodies a ‘currently accepted’ strategy” to support patriarchy (Connell, *Masculinities* 77). Hence, Edward and Lestat portray the particular kind of masculinity that is idealized during their respective times. Their physical attire fits the human society and also emphasises their socially dominant status as rich and powerful men.

## **2.2 Emotional Hardness and Hedonism**

The focus of this section will be on phallic masculinity encouraging emotional hardness. The first part of this section will discuss the theme through Edward from *Twilight* and Wrath from *DL* as they begin to find themselves a less normatively masculine role as vulnerable lovers for their partners. As for the second part, its focus will be on Louis from *The Interview* as he relishes his novel experiences as a vampire and showcases his egotism and the beginning of his emotional detachment from others. Thus, in this section I will focus on the emotional aspects of phallic masculinity. I will examine how both Edward and Wrath are able to negotiate themselves a less restrictive male role by emotionally opening up, and how Louis, on the other hand, starts from being emotionally open in his desire to immerse himself in his new experiences. Despite being emotionally open, and thus taking a non-phallic position, Louis is also driven by his egotism both as a human and as a vampire. However, as a vampire his egotism is taken even further in how he seems to cease being aware of it. This marks Louis’s phallic social position, and also his emotional detachment begins to draw him towards adhering to phallic masculinity.

### **2.2.1 Opening Up Emotionally in *Twilight* and *Dark Lover***

As I will show in this section, phallic masculinity relates to more than just physical features. In particular, phallic masculinity is closely related to emotional hardness. I chose two male vampire protagonists – Wrath from *DL* and Edward Cullen from *Twilight* – for closer analysis for this, because of the similarity of their development from an emotionally closed state into being emotionally open and vulnerable lovers for their partners. As for Edward, his path extends all the way through the *Twilight* quadrilogy whereas Wrath’s development can be seen in the course of a single novel in *DL*. I have structured this section to follow the characters’ development gradually, starting from the beginning of the novels and then showing with examples how they both start to open up step-by-step.

As to the mindset of both Edward and Wrath, they begin their journey in the novels from a very emotionally closed state that adheres well with the emotional hardness associated with phallic masculinity. With Edward this is illustrated in how Bella's first-person narrative describes him greeting her with his coal black eyes whose expression is "hostile," "furious" and "full of revulsion" (Meyer, *Twilight* 20–21). His stare is also described as "antagonistic," and it reminds Bella of the saying "*if looks could kill*" (20–21, emphasis original). With the stare also being paired with a "stiff position" and a "hand [...] clenched into a fist, tendons standing up" the view given of Edward to Bella is almost as closed and unwelcoming as it could get (21). According to Bealer's analysis, "Edward's initial interactions with Bella exemplify the most toxic physical markers of his vampirism" and "he acts as if not only his body but also his self is cold, hard, and impenetrable" (142). Edward indeed adheres to emotional coldness in his behaviour, though it is worth noting that the reader has a different perspective on the reason for Edward's actions than Bella's first-person narrative account. As Bella enters the school office, Edward's back stiffens when "wind suddenly gust[s] through the room, [...] swirling [Bella's] hair around [her] face" (Meyer, *Twilight* 23-24). Here the reader is given a hint that the real reason for Edward's behaviour relates to Edward's vampirism and to the craving for Bella's blood activated by her scent. Even Bella struggles to find any cause for Edward's hostile approach and she wonders if his behaviour is related to her or whether his hostile looks are "about another aggravation entirely" (23). With Edward's withdrawal from Bella's company, the novel brings forth Edward's fight against his predatory vampire body which is an essential theme in series.

Edward's refusal to adhere to phallic masculinity is also illustrated in the scene where he and Bella spend time together in a meadow in the middle of a forest and Edward calls himself "a sick, masochistic lion" (Meyer, *Twilight* 240). According to Bealer's analysis, "Edward reveals not only that he is suffering, but more crucially that he understands himself to be wicked and contaminated because his vampirism renders his body inherently predatory" (141). Edward's notions of himself and his constant denial of his vampiric urges epitomize his will to fight against the phallic masculinity that his physically strong and predatory vampiric body forces upon him. This fight, however, is not an easy one as it is often illustrated how the toxic markers of Edward's phallic masculinity also play their part in his interactions with Bella.

Relating to Edward's relationship with Bella, Edward's phallic position is further illustrated not only in his physically closed and aggressive-looking stance, but also in the way he addresses Bella verbally. Edward frequently minimizes Bella by casually mocking her creativeness by hoping she were "more creative this time," and by plainly stating that "your thinking is insane" (Meyer, *Twilight* 148, 161). He also makes his attitude towards her visible with his "mocking" smile, and with the way he "roll[s] his eyes" when Bella says that she does not "speak *Car and Driver*" (148, 195, emphasis original). Examples of his attitude towards Bella also frequently contain expressions such as "fury [...] plain on his face" (141), and he commands her in "a furious voice" (140). In addition, the tones of his voice are depicted as "outraged" and "indignant" as he addresses her (89). Bealer argues that Edward's initial attitude towards Bella – which is indeed condescending, dominative and angry – actually derives from his profound hatred towards himself that stems from his dangerous body (141). The novel gives justification for this kind of interpretation as Edward's inner hatred towards himself is illustrated in the way he calls himself a "monster" (163). Edward also thinks that he and Bella should not spend time together: "It's wrong. It's not safe. I'm dangerous" (166). It is worth noting that some of Edward's mocking comments towards Bella relate to her desire to be with him. Thus, the reason he finds her thinking insane is that he considers himself dangerous, and perhaps also unlovable, which I argue to stem from his closed emotional state.

However, also another kind of explanation for Edward's angry and mocking behaviour towards Bella is him projecting his own feelings to Bella. Projection is a way to "not-feel a feeling" and "a psychological defence that involves trying to move a painful feeling outside yourself by running your emotional movie on someone else" (Easton and Hardy 113). In Edward's case the feeling he refuses to feel, or wants to downplay, is the feeling of fear that shows as a phallic emotion of anger and disdain towards Bella. Edward's worry for Bella is showcased in how he undermines Bella by telling her that he is "definitely fighting fate trying to keep [her] alive" (Meyer, *Twilight* 167). Another example of his worry is his outraged reaction to the idea of Bella driving home by herself after being faint from the sight of blood in their biology class. Behind his reactions is fear for Bella's well-being, and his prominent fear that it would be *him* who would hurt her. The fear for Bella for Edward's own sake is exemplified when he tells Bella that "[y]our number was up the first time *I* met you" (152, emphasis added). Edward continues uttering aloud his fear for Bella when he tells her that to him she is "so soft, so fragile" and he knows how he "could

kill [her] quite easily [...] simply by accident” (271). All of this illustrates how the ultimate danger for Bella stems from Edward’s predatory body, and his cold stance towards Bella is at least partly a projection of his own fears for her safety and welfare.

During the course of the novel Edward starts to slowly open up. His desire to fight against his phallic masculinity is prompted by his attraction to Bella that causes him to venture deep into uncertainty, which is something he considers to be “masochistic” (240). Bealer argues that it is exactly through this so-called “masochism” that Edward is able to break free from his phallic masculinity which his predatory body imposes on him (141). According to Bealer it is ironically “precisely his ‘masochistic’ impulse to engage with Bella despite the pain it causes him that provokes [Edward] to reevaluate [sic] the unbreakable link he has forged between vampirism and evil, and thereby enables him to inhabit a more empathetic and intersubjective model of masculinity” (142). Thus, the fight against his phallic masculinity results in Edward occupying a more empathetic position. This, however, is only achieved by Edward having to take a more insecure stance.

Edward’s uncertainty and insecurity in his path towards a more empathetic model of masculinity is illustrated in many of his interactions with Bella. When Bella asks him why exactly he saved her from the moving truck, he replies “I don’t know,” and his voice is only a whisper which insinuates uncertainty (Meyer, *Twilight* 56). Another example of his insecurity is when he states that “I always say too much when I’m talking to you” (76). Bella’s company often leaves Edward irritated and in the vulnerable position where he needs to plead for Bella’s reply, because Bella is an exception to him, and with her his penetrative mind-reading skills do not work. Thus, with Bella and Edward it is not Edward who penetrates Bella’s mind, but Bella who often sees through Edward and his pretenses. This is illustrated first during their conversation at the hospital where Bella does not fall for Edward’s lies about how he came to save her from the accident (54–56). Also, in their discussion in the meadow Edward tells Bella that there is a “flash of intuition in your eyes when you see through my pretenses” (239). This illustrates how Bella sees through Edward, instead the other way around. According to Bealer, this “makes the duo more attracted to each other, and more attractive to contemporary readers” (143). It is true that in this instance Bella holds the socially dominant position and she is the one who holds power over Edward. This is due to her knowledge and intuition and her ability to keep her thoughts secret from him.

Edward finally opening up emotionally is illustrated at the end of the second volume of the series. Here the story centres around Edward fearing for Bella's safety in his near vicinity which leads to him abandoning her. By leaving her and by claiming that he does not love her Edward desires to give her the possibility for a normal human life without the danger his company poses. However, after having returned to her, he tells her the following which both describes his emotional opening up as well as Bella's significance to him:

Before you, Bella, my life was like a moonless night. Very dark, but there were stars—points of light and reason... And then you shot across my sky like a meteor. Suddenly everything was on fire; there was brilliancy, there was beauty. When you were gone, when the meteor had fallen over the horizon, everything went black. [...] My heart hasn't beat in almost ninety years, but this was different. It was like my heart was gone—like I was hollow. Like I'd left everything that was inside me here with you. (Meyer, *New Moon* 514–515)

This illustrates Bella's significance to Edward's emotional growth because it is their romantic relationship that has pulled Edward away from the dark and desolate emotional space to "light and reason." It is also Bella who prompts Edward to re-evaluate the loss of his soul, because when Bella approaches Edward at a moment when he attempts to kill himself, he actually thinks for a moment that he is dead and that he is in heaven (546). Over the course of the quadrilogy, Edward continues his emotional growth and his minimizing attitude towards Bella changes as well. He begins to utter out loud his appreciation of her and comments that she is "too interesting," or that he is "completely amazed" by her (*Twilight* 238; *Breaking Dawn* 388). All in all, it is the appearance of the woman into his life that prompts his emotional growth.

As for Wrath, the male protagonist of *DL*, his path to emotional vulnerability mimics that of Edward's. Yet, his journey towards a more allowing masculinity is more sexually loaded than Edward's. Also Wrath starts from a very emotionally desolate place which is emphasised by his surroundings as he sleeps "in a warehouse [...] in an interior room made out of steel with a lock system along the lines of Fort Knox's" (Ward, *DL* 20). His surroundings serve as a representation of his own emotional state that is hard and impenetrable and he never invites anyone to his place, because "[h]is privacy was precious" (20). Regarding intimacy, he has casual sex, but does not have a connection with any of the females he sleeps with. Also his relationships with the other members of the Brotherhood are left shallow – the other men feel too uneasy to spend time with him.

Before he meets his romantic partner Beth, he is a dark, cold menace – a self-made pariah like Edward who keeps to himself. One of the brothers, Darius, asks him to take care of his daughter, Beth, and to help her with her transformation into a vampire – of which she herself has no clue whatsoever – and Wrath declines his wishes, only agreeing to them when Darius dies and leaves this as his final wish.

Beth and Wrath's relationship starts with a strong sexual chemistry and Wrath is overwhelmed by how desirable he finds Beth. Their meeting breaks through his pretenses, and gets him off his guard which is integral to his emotional growth. The sexual chemistry is what at first makes Wrath drawn to Beth and he finds her "the hottest thing he'd ever gotten anywhere near" (64). At the beginning of their relationship Wrath's normative view of his masculinity and of masculinity in general are illustrated with his following commentary on the subject:

Warriors did not beg. They rarely even asked. They took what they wanted and killed for it if they had to. [...] A male protects. Never the other way around. [...] Warriors are not beautiful. (Ward, DL 212, 243, 246)

This illustrates Wrath's emotional hardness that is also at least partly related to a classic feature for the agonized protagonist. Wrath's emotional state may be related to a trauma he has experienced earlier in his life, because as a child he saw his parents get murdered by the "lessers." Even hundreds of years later Wrath feels that there is no use in crying about it, because it "changes nothing" (242). At this point, however, he has already started to slowly open up, because he trusts Beth enough to tell her about the incident. Nevertheless, he is not yet entirely comfortable with being vulnerable and needing support. Thus, even if he realises that he wants Beth's compassion, he thinks it is only "for some godforsaken reason" (241). Adhering to his uncertainty, he also believes that his confession of his past trauma leads to him losing his desirability in Beth's eyes. However, his vulnerable moment actually leads to a tremendous break-through in their relationship. This is graphically portrayed through them having sex that is very intimate on multiple levels. After Wrath has been able to tell Beth about his past trauma, the sex they have turn their dynamics upside down. Now it is Beth who kisses him, and it is she who "[p]enetrat[es] him" with sliding her tongue in and out of his mouth "as if she were fucking him" (244). Wrath pleads to Beth, asking her to "[t]ake me" (245), which illustrates Beth being in the position of power. He also describes how Beth has found her way "[i]nto his heart," and the whole

scene makes him want to “weep that she would still have him at all” (244–245). In this scene Wrath also “realize[s] it was the first time anyone had ever taken such care to pleasure him” (245). All of this illustrates Wrath’s desire to be cherished and taken care of, and at this point he begins to break free from his phallic position.

Wrath’s emotional liberation is further illustrated in a scene where he is on his sick-bed due to the “lessers” attacking Beth and him having saved her from them. When waking up from a series of surgeries, Wrath starts to cry at the revelation of him and Beth both being alive. They also both openly vouch their love for each other. Beth’s significance in Wrath’s emotional growth is emphasised with Wrath thinking how “[s]he was everything to him,” and how “[h]e’d gone from being blasé about his death to being desperate to live. For her. For them. For their future” (378). Thus, with both Wrath and Edward the meeting of their romantic partner marks the onset for their emotional growth. However, it is not something they need just for their woman’s sake, but for themselves as well, because their closed emotional space has left their life incomplete. Edward states that before meeting Bella “[his] heart hasn’t beat in almost ninety years” (Meyer, *New Moon* 515). This is due to him turning into a vampire, but also conveys the idea of life awakened in him after meeting Bella. Before meeting Beth, also Wrath had been apathetic about whether he lives or not. Hence, Wrath’s and Edward’s emotional opening up is prompted by the meeting of their lovers, but it is also something that the men need for their own sake.

### **2.2.2 Emotional Hedonism, Egotism and Detachment in the *Interview with the Vampire***

In continuance to the discussion of the closed and repressed emotions that Edward and Wrath portrayed, the case of the narrator character Louis de Pointe du Lac from *The Interview* is significant to the analysis of phallic masculinities due to its difference. Louis demonstrates through his search for new sensations an entirely different approach to experiencing emotions which is his hedonist appreciation for all his novel experiences as a vampire. However, while *The Interview* has been discussed in relation to the aesthetics (Bell), notions of Louis’s egotism seem to have been largely neglected. Through the character Louis, I will show an appreciation of the aesthetics that does not rely on human morals. I will also show how Louis’s egotism is evidently embedded in his perspective in life already as a mortal, but how his vampirism brings in an even higher form of it. This makes Louis, as a vampire, conform more strongly to the idea of phallic masculinity than



he did as a human. As a final note, I will illustrate also how emotional detachment is one of Louis's newly acquired vampiric features and how it draws him closer to phallic masculinity.

James Bell notes how the Aesthetic movement of the later half of the nineteenth century was characterized with emotional relish and the abolishment of morality in the face of the beauty of art (284). Also the notion held by many Aesthetes that "meaningless lives could conceivably be transfigured into beautiful works of art" (284) is well represented by Louis whose insignificant mortal life changes for forever when he is turned by Lestat into a vampire. In fact, when seeing Lestat for the first time, Louis describes his realisation of his own insignificance. Louis states how in facing Lestat he "was reduced to nothing" and how "[a]ll his conceptions, even [his] guilt and wish to die, seemed utterly unimportant" and that his "ego [...] was crushed" (Rice 17). Hence, Louis begins to see new meaning and wonder in his novel experiences as a vampire. Also his "utterly unimportant" mortal life is changed to be a work of eternal art. Louis's emotional relish seems to not conform with the emotional detachment related to phallic masculinity, as is exemplified in the following passage where he describes the act of killing as a vampire.

Killing is no ordinary act [...] One doesn't simply glut oneself on blood. [...] It is the experience of another's life for certain, and often the experience of the loss of that life through blood, slowly. It is again and again the experience of that loss of my own life, which I experienced when I sucked the blood from Lestat's wrist and felt his heart pound with my heart. It is again and again a celebration of that experience; because for vampires that is the ultimate experience. (Rice 30)

Here Louis illustrates emotional hedonism that appreciates sensational experiences and is not limited by morality. This is one of the key features of the characteristics embedded into the late nineteenth century aesthetics which "preferred beauty to morality" (Bell 284). For Louis there are no limits to the quantity or quality of the new experience he desires because as a vampire he has "[o]nly a hunger for new experience" and he wants "to maximize every experience available to [him]" (Rice 32). Louis is so immersed into feeling his new heightened senses that he is fascinated by all kinds of experiences from the tiniest detail to the tremendous experience of a kill. After having just turned into a vampire Louis is "enthralled with the buttons on Lestat's black coat," experiences Lestat slapping him as "a sensational shock [...] a rapping of the senses" and is "mesmerized" with the act

of drinking blood (23, 31). All of these experiences have value for him, whether they cause him pain or pleasure, because as a vampire he relishes all kinds of sensuous experiences.

Yet, related to Louis hedonism, his immersion in his sensuous adventures also adheres well to his egotism. Louis is flawed by his egotism already as a human, although at that point he is still aware of his egotistic tendencies. After almost killing a priest who held a different view from him in regard to his brother's death, Louis notes that "I conceived of my own egotism" (15). Yet, his vampirism takes him further into his egotism, which is an integral part of his emotional absorption to enjoy his novel experiences as a vampire. It is noteworthy how, as a narrator character, Louis himself seems to have forgotten to acknowledge his egotistical mindset after he has turned into a vampire. Instead, he begins to see himself as Lestat's "complete superior" and minimizes Lestat for being the "sow's ear out of which nothing fine could be made" (32). He also sees Lestat "[a]s boring as a mortal," and "as trivial and unhappy as a mortal" (32). This all adheres to his egotism, and can be seen to be an even higher form of it than his egotistic tendencies as a human, because as a vampire he is not aware of his egotism, but instead truly sees himself as the centre of the world.

Louis's egotism as a vampire is further illustrated with Babette Freniere. Babette is a mortal woman Louis has taken a liking to after Lestat has killed her brother and left her family in a vulnerable position. Louis gives Babette financial guidance to help her and her sisters survive. Yet, his own egotism is portrayed in the scene where he and Lestat have asked for Babette's help to flee their angry slaves to New Orleans. Louis feels empathy towards Babette and he describes that he has "a strong feeling" for her as she is "in her own way an ideal human being" (57). He also desires direct communication with her, and in his egotism is willing to put her in danger to make her understand that he is not evil. In the scene of Louis and Lestat's escape, they have taken refuge in Babette's house. However, they find out that Babette has heard the stories from their slaves and feels a distrust towards Louis in suspecting him to be a monster. Louis, in his wish to correct Babette's view, risks her life by prolonging his stay which leaves her vulnerable to Lestat's attack, and Lestat plunges for Babette's throat. Louis manages to save her only to leave her with his final statement: "Remember! [...] I might have killed you! Or let him kill you! I did not. You called me devil. You are wrong" (66). This illustrates how Louis is more

concerned with his own egotism and his view being understood than he is in Babette's well-being.

As a final note to Louis's emotional change is the feeling of detachment that he begins to experience as a vampire. As a human he has been so invested in his brother's death that he is unable to detach himself from it and also wishes to die himself. Yet, after having turned into a vampire he "passe[s] [his] brother's oratory without so much as a thought of him" (23). His emotional detachment is further exemplified with his own account of his "detachment with feeling" (59). He describes emotional detachment as a state where "you can think of two things at the same time. You can think that you are not safe and may die, and you can think of something very abstract and remote" (59). His newly acquired detachment draws him closer to phallic masculinity in relation to the emotional hardness that this implies.

Louis's emotional openness and the way he relishes his experiences would at first seem to draw away from "the privileged ('normative') version of manliness that encourages emotional hardness" (Bealer 140). However, his egotism makes his experience in its self-centeredness conform to phallic masculinity, as Louis sees himself as socially superior to others. The case of Louis is multifaceted, because he is able to feel both empathy as well as deep hatred that leads to murderous intent. The latter is illustrated in the scene where he meets the human girl, Claudia, who is to become his and Lestat's daughter. In this scene Louis enters Claudia's apartment feeling curious and also willing to sooth her pain. However, again he dwells egotistically on the notions of his own monstrosity, and while caring for Claudia he feels a strong surge of hatred as he sees Lestat in his mind. This results in Louis feeling that he is "damned" which leads to him attacking Claudia (Rice 70).

Thus, Louis portrays both emotions that do not adhere to phallic masculinity, such as empathy, and emotions that do, such as the deep hatred he feels, even if it is towards his own monstrous nature as a vampire and a killer. Egotism seems to be his flaw, both as a human and a vampire, though it is taken further with his vampirism. In his self-centeredness Louis takes measures that inflict danger upon others, and his feeling of superiority adheres to phallic masculinity. In regard to his emotional detachment, it is noteworthy that this is his newly acquired vampire feature. As this enables emotional

rationality and hardness, it would seem that it is his vampire nature that draws him closer to conforming to phallic masculinity.

### 2.3 Social Dominance

Having looked at phallic masculinity from the perspective of both physical abilities and emotional vulnerability and hedonism, I will now turn to look at the social aspects related to it. I will do this by examining how features of phallic masculinity manifest in romantic relationships and within a homosocial male group. In this section, I will analyse the relationship dynamics between Edward and Bella from *Twilight* and between Wrath and Beth from *DL*. These couples are examples of heterosexual romantic relationships that can also be seen as heteronormative. In both relationships the male takes the role of the protector. This leaves the woman with the passive role of the one who is made vulnerable and needs to be protected, which allows the male to play his dominant role that adheres to phallic masculinity. The discussion about Wrath's and Edward's protector roles is followed by analysing the all-male relationship dynamics within the homosocial group of the Brotherhood where aggressive emotions are accepted as a part of the males' identity.

In Bealer's three-levelled analysis of phallic masculinity, she looks at physical and social dominance as well as emotional hardness (140). The fact that men are given social power and have a standing of social dominance is a key factor when looking at the relationship dynamics that Wrath and Edward have with their romantic partners. Also Connell discusses hegemonic masculinity – a close relation of phallic masculinity – as a “cultural dynamic by which a group takes a leading position in social life” (*Masculinities* 77). In Connell's analysis, hegemony is looked at from a wider, societal point of view by paying attention to the power dynamics and social male dominated structures of a society. The same discussion can, however, be applied to smaller scale dynamics that exist between two romantic partners. Bealer's definition of phallic masculinity also states that it “perpetuates a collective social fantasy that men are active subjects positioned against women, who are figured as passive and penetrated” (140). This is very well illustrated in dynamics that position the male as the protector and the female as the victim.

As regards homosocial groups analysed in the second part of this section, the focus will be on the BDB series and on the Brotherhood and the dynamics between its members. According to Jokinen, a homosocial group is an all-male group such as a gang, a sauna

club or an all-male drinking company (31). Jokinen also notes that power-struggles exist in a homosocial group, as the group, albeit working as a protection against other all-male groups, often bases its internal bonds on subordination and constant alertness, thereby not always relying on genuine friendship (31, 224–225). In my discussion of the Brotherhood as a homosocial group I will show how the group promotes aggressive emotions, but shuns one of its members, Zsadist, due to his masochism towards himself and for his sadism towards women. In this latter section, I will also examine the genuine friendship between two other members of the group, Wrath and Rhage. Their relationship illustrates how they extend their protectionism not only towards their romantic partners, but also to each other.

### **2.3.1 The Protector Male in *Twilight* and *Dark Lover***

When looking at both Wrath from *DL* and Edward from *Twilight*, both can be seen as strong embodiments of protector males. Wrath and the members of the Brotherhood protect the entire vampire species from their mortal foes, and, on Wrath's part, this protectionism extends also to his partner Beth. When discussing Edward's character, Nayar also notes how one part of "[t]he hegemonic masculinity of *Twilight* is the stereotype of the physically strong protector male" (Nayar 69). In my analysis, the male vampire characters' socially dominant protector role is expressed in two distinct ways. The one analysed here involves women being in real danger. The another – which is the focus of the next chapter – involves the males perceiving the situation as dangerous, but their protective tendency is also characterized by jealousy and relates to rivalry and territoriality. As danger and the need for protection is prominent in many parts of the novels, I will start my discussion from this aspect, considering both Edward's and Wrath's characters.

Edward's role as a protector and saviour is first illustrated in the novel by his saving Bella from a moving truck (Meyer, *Twilight* 47–48), and it is followed by his rescuing Bella from a possible rape attempt (140). His protective role as far as Bella is concerned is a constant theme in the whole *Twilight* series. The end of the first novel depicts other vampires as posing a threat to Bella's life, which highlights Edward's protective role, and this motif extends also to the third volume of the series (*Twilight* 347; *Eclipse* 540–553). From the point of view of phallic masculinity, it is noteworthy that Edward takes up the role of a socially dominant male, when discussing the plan to save Bella. Using his mind-reading skills Edward reads the vampire's mind who poses a threat to Bella, and afterward puts Bella in the car and begins to drive her to safety with two of his siblings. Yet, what

makes this pertinent is that this plan is executed against Bella's will, which highlights Edward's socially dominant position.

The description of the scene of Bella's escape to safety makes it clear that Edward holds the power position, and it is up to him if he decides to listen to Bella and allow her to influence the plan. In fact, he often denies her the right to speak, and does not agree to her wishes, whether it involves turning the car around or stopping the car. Instead, he plans to forcibly take her out of Forks and keeps her in the car against her will (*Twilight* 333–338). Bella is the vulnerable one here, but she does not agree to her passive role. Instead, passivity is forced upon her by Edward, who refuses to listen to her. It takes a lot of persuasion both from Bella and from two of Edward's siblings for him to finally agree to listen to what Bella has to say, and to understand that she has a point. At the end they turn around and execute Bella's plan, but only because everyone gets Edward to finally agree with them. In this sense the final decision still lies in Edward's hands and he thereby manages to retain his socially dominant position.

Edward's phallic position is further illustrated in the examples where the situations do not appear as life-threatening as the aforementioned examples, but are still perceived by Edward as ones where Bella is in mortal danger. Edward takes the role of the protector male also when it comes to Bella feeling weak from seeing blood during a biology class. Seeing her accompanied by another boy to the infirmary, Edward decides to take over the task and accompany her there by himself. This scene also illustrates his utter dismissal of Bella's wishes, as after picking her up he refuses to put her down and let her walk by herself. Here Edward uses his physical strength – the part of his phallic masculinity discussed previously – to overpower Bella, and as he scoops her in his arms, she has no say in the matter (83). This kind of behaviour underrates Bella, as it is also a loss of dignity for her to not be allowed to walk by herself. This is also not the only instance in which Edward belittles Bella. He often takes the opportunities in the narrative to enhance his own socially superior status by verbally degrading her through, e.g. questioning her intellect and rolling his eyes at her lack of knowledge (76, 148, 161, 195).

Edward once more displays his dominant masculinity when he and Bella leave the infirmary. The scene continues with Edward's show of power over Bella, as he refuses to let her drive home by herself. This is another example of Edward not considering Bella's opinion. By "towing [Bella] toward his car, pulling [her] by [her] jacket" Edward robs her

of her free will and forces his own judgement on her well-being (Meyer, *Twilight* 89). Bella insists on Edward letting her go, but he ignores her and orders her to get into his car. Bella tries to calculate her chances in making a run for it and reaching her own car, which illustrates her refusal to conform to a passive role. Yet, this only leads to Edward threatening to drag her right back. Edward thereby imposes a passive position on Bella and she can only try to “maintain what dignity [she] could” as due to Edward’s superior physical strength and speed she is forced to consent to Edward’s will and to get into his car (90). To the reader, the example of not letting Bella drive by herself may seem as Edward’s posing a limitation on her for a trifling reason. However, it can be deduced that to Edward the situation is seen as one that causes mortal danger to Bella, because driving in a vulnerable state might well lead into an accident and kill her. Thereby, for Edward there is a legitimate reason for his protectionist instincts to surface and make him take a socially dominant position.

The dominant position of the male character is also illustrated in *DL* which has many examples of Wrath’s desire to protect his romantic partner Beth posing limitations to her life. Similarly to Edward, Wrath’s protectionism and his adherence to the socially dominant position is prompted by fear for the well-being of his female partner. This fear and the wish to protect his woman result in Wrath trying to forbid his partner Beth from leaving the house on multiple occasions. The first instance in which Wrath’s protectionism poses a limitation on Beth’s life is when her transition into a vampire draws closer. This poses a danger to her if Wrath is not by her side to help her through it, and this leads to Wrath demanding that Beth stays with him instead of going to work (Ward, *DL* 249). Even after Beth manages to survive the transition, Wrath continues to be reluctant to let her out, this time because he fears for the effect that the exposure to sunlight might have on her. In this case he puts his whole massive body in between of Beth and the door and states how she is “going nowhere” and he “forbid[s] [her] to leave this room” (346). While Wrath’s eyes are fierce, also worry and fear are emphasised: “Worry bled through the harsh lines of his face” (346). Thus, the vampire men see various dangers as vividly real, and their need to pose limitations over their women’s lives is prompted by their wish to protect them. Nevertheless, what makes this problematic is that because of the superiority of their physical strength they are able to overpower the women’s own freedom of choice and to force their own judgement over that of the women. The women can negotiate, and they

often do, and yet the socially dominant position is depicted as belonging to the man who due to his physical superiority always has the last say in the matter.

Another illustration of Wrath's protective role is the scene where he saves Beth from the "lessers." The "lessers" have kidnapped Beth and are holding her in a barn when Wrath arrives with "the air around him warping with vengeance, with menace, with the promise of death" (361). He then attacks the "lessers" with "a booming battle roar" and engages them in hand-to-hand combat (361). Wrath and Beth are able to defeat their adversaries and it is noteworthy that Beth does not resort to being a mere damsel in distress. Instead, she contributes to the fight by actually disabling their main adversary, the fore-lesser, by bringing a hammer on the back of his head (362). The fight takes a toll on Wrath and he is taken to the infirmary with heavy damage on his body. This can be seen as a direct consequence of his macho attitude that results in him taking up the "lessers" by himself and not wanting any help from his brothers despite it being offered to him. Thus, for the sake of the protection of his woman, Wrath was willing to take an unnecessary risk by appearing at the place outnumbered. Although one could be inclined to attribute Wrath's actions just to machismo or to oversized self-confidence, they also reflect his internalized protective male-role.

As for the socialization of Wrath as a vampire male, the novel illustrates how being a warrior and a protector is at the core of Wrath's being. It is part of his upbringing and his socialization, and can be interpreted as an internalized masculine sex role that also Connell discusses (*Masculinities* 22). Wrath's socialization into a vampire male results in himself stating how important it is for him to be a protector male. Wrath even states to Beth: "A male protects. Never the other way around" (Ward, *DL* 243). With this kind of a statement that rises from the core of his being, his frivolous-looking action in going against the "lessers" by himself can be seen in a different light. Wrath takes pride in being able to protect his family, and thus being able to save his wife Beth, but the other side of the coin is shame. Jokinen notes how cultural masculinity is formed by participating in an endless series of trials in order for the men to gain and to keep their masculine status (211). Saving Beth is one of the ever-ongoing trials Wrath needs to participate in to keep his masculinity. The cultural masculinity that also the Brotherhood supports is such where a male that fails to protect, fails at his purpose, and this makes him seem unmasculine. Also Connell discusses a phallic, dominant position as something that is very difficult for men to refuse



due to the drastic repercussion that such an action has (*Masculinities* 20). Thus, both the cultural need to participate into the series of trials and the expectations inflicted on a male vampire warrior push Wrath to embrace his dominant position as a protector male.

However, it is worth noting that both Wrath's partner Beth and Edward's partner Bella are strong-willed and resolute, and they do not accept their passive position easily. Yet, because of the men's superior strength, the male characters are always depicted as getting the final word. Thus, the women's role in the narrative is to try to negotiate. Sometimes they succeed in getting their way, while they at other times need to succumb to the men's wishes. However, by taking an active role in their lives the women challenge the men's authoritative and socially dominant position. Hence, the women play an important part in attempting to re-shape the relationship dynamics into a more equal basis. Nevertheless, in *Twilight* and *DL* the setting keeps the men at their dominant position. This position is formed both by their superior physical strength and their socialization into a socially dominant role.

### **2.3.2 Aggressiveness in the Homosocial Group in *Dark Lover***

In relation to the social aspects of phallic masculinity, this section focuses on the relationships and accepted emotions in the context of a homosocial male group. The focus of this analysis is both on the accepted emotions within the all-male group as well as on the power-dynamics and genuine friendships. I will show here how aggressiveness and other violent emotions are accepted as part of the masculine performance of the members of the Brotherhood which is also illustrated by the naming of the characters. However, not all emotions are accepted and Zsadist, whose personality is depicted in his name, is shunned by the group because of his sadism and masochism that leads to the other brothers perceiving him as animalistic and soulless. To further analyse the group dynamics, I will also show how even though the Brotherhood is a tight-knit group, not all the characters share a genuine friendship the way Wrath and Rhage do.

The Brotherhood of the BDB series is an example of what Jokinen calls a close-knit homosocial group where the members both protect each other from other male groups and also actively fight against their all-male adversaries (31). However, as constant quarrels in the power-dynamics are at the core of the group's inner hierarchy, genuine friendships cannot to be taken for granted (31, 224–225). In the case of the BDB series, the

Brotherhood itself is a fictional all-male elite troop that mirrors the male-dominated institution that also the human army in the real world is. The vampire brothers' adversaries are called the "lessers" who form another all-male group called the Lessening Society. Following a strong army-like hierarchical structure the Society is lead by a fore-lesser who is appointed by the Omega, same as the Brotherhood is lead by their king Wrath. Thus the "lessers" are the counter-group of the Brotherhood and the members of the Brotherhood protect both each other and the whole vampire race from them (Ward, *DL* x).

Analysing the male relationships that the BDB series presents gives profound insight to the power-dynamics within such a homosocial groups. According to Jokinen, violence is one way to create and arrange hierarchies between men (26, 30) and this is well illustrated by Wrath and Zsadi's power-struggle. Although Wrath's standing as the king is established both by his royal blood and by reverence from most of the other members of the Brotherhood, the brothers are not without their disagreements. As Wrath questions Zsadi about him killing prostitutes and leaving them visible for the human police, they face a dispute that is about to turn into a physical fight. If not stopped by Phury, Zsadi would have most likely attacked Wrath – an act that would have been illegal as Wrath is their king and harming him is forbidden. Even when stopped, Zsadi leaves their king with a taunting message: "One of these days, *my lord*, I'm going to—" that is interrupted by a sudden pounding on the door (Ward, *DL* 257, emphasis original). In whatever way he would have continued those words, it is clear from his behaviour that Zsadi does not hold his king in high esteem, and the italicised "*my lord*" can be interpreted to have been uttered out of spite rather than as a sign of reverence. This is only one of the examples on how Zsadi keeps Wrath on a constant edge and how they do not share a genuine friendship even if they belong to the same tight-knit homosocial group.

Also Jokinen notes that within a homosocial group genuine friendship is not a necessary part of the group dynamics, and that the male-bond is often based on subordination and constant alertness (31, 224–225). As shown above, Wrath's status as a king and his socially dominant position over Zsadi are hierarchies based on subordination. On the other hand, Wrath's relationship with his brother Rhage is an illustration of a genuine friendship that, although not to be taken for granted in a homosocial group dynamic, is nevertheless possible (Jokinen 224–225). As the previous section showed the males' protectiveness towards their female partners, the same protective instinct also extends to

their male friends. Rhage's protective instinct towards Wrath is illustrated in the scene where Wrath and Rhage engage in a fight against the "lessers." In order to protect Wrath, Rhage turns into his dragon-like beast form during a battle when he sees that his friend is hurt (Ward, *DL* 224). He also comments on how he did not like seeing Wrath shot, which prompts his beast form to come forward and leaves him hurt by the transformation (226). Wrath's genuine care for Rhage is illustrated in him looking after his friend and with him also being immensely moved when also his romantic partner Beth attends to Rhage (225–226, 230–232). The genuine nature of their friendship is further demonstrated by Wrath sharing his thoughts on his own failures with Rhage and thus being able to be emotionally open and vulnerable near him. Rhage answers this with giving Wrath his sympathies and does not try to take advantage of his friend's weak moment, thus acting like a genuine friend, not like an adversary looking for his weak spots (219).

A closer look at the friendships inside the Brotherhood also reveals something pertinent about what kind of emotions are approved or disapproved within the group. When it comes to Wrath, Rhage, Phury, Tohrment and Vishous all of them are more or less in friendly terms with one another. That is not to say that they would not have their quarrels and temporary fall outs because "given their aggressive natures, every one of them at some time or another had offended the hell out of someone else" (Ward, *DL* 256). Aggressiveness is thus seen as something natural to them, because it is common for the brothers to have to offer ritualistic atonements to each other in order to make peace between the two parties (256). With this in mind, it is worth to take note of the emotions that the brothers' names represent: wrath, rage, fury, torment and viciousness. The names give a significant insight to the phallic masculinity promoted by the Brotherhood, because all of these emotions adhere to a "normative version of manliness that encourages emotional hardness" (Bealer 140). The emotions represented in the characters' names are accepted as part of a male behaviour and do not cause anyone to be left out of the group.

The case is entirely different with Zsadist who is described as "an animal" and as "one of the brothers, but he's nearly soulless" (Ward, *DL* 229). Zsadist is, true to his name, indeed a sexual sadist as well as a masochist. His sadism is demonstrated by the way he enjoys the screams of women as his "favorite sound in all the world" and on how he is not too concerned on whether his female partner actually "lives through the sex" or not (226–227). Zsadist's masochism is exemplified in how Wrath also comments that he knows that

Zsadist “like[s] getting hit,” but that he is not, at the moment, “in the mood to make [him] happy” (256). The biggest confrontation between Wrath and Zsadist happens when Zsadist finds Wrath’s lover Beth in Darius’s mansion and threatens to rape her. Showing yet another power-struggle between the two, Zsadist’s rape attempt is interrupted by Wrath. This leads to a confrontation with “the air crack[ing] around them, supercharged by their aggression” (227). Wrath is able to make Zsadist leave and he tells Beth that it is unfortunate that the Brotherhood needs him. With the power-struggles and this kind of confrontations Zsadist is far from being almost anyone’s genuine friend and he has a stronger bond only with Phury, who is his actual twin by blood (229). Thus, the narrative depicts how Zsadist’s sadism or masochism are not supported by the group and are seen as animalistic and not as signs of a worthy male.

With the example of both Wrath and Rhage, and Wrath and Zsadist, the relationships between the male vampires are portrayed as multi-faceted, and illustrate both protectionism and genuine friendship as well as subordination and of being adversaries. As to the accepted emotions, the examples above illustrate how aggressiveness and other hard and violent emotions are promoted and normalized whereas sadism and masochism are not. It is thus no surprise that it is the existence of Zsadist that inspires the most heated arguments and quarrels within the group. Regarding the accepted emotions, I have showed in this section how emotional harshness is seen as favourable within the all-male group, and this adheres to phallic masculinity. I have also shown how the males’ phallic position of social dominance disempowers the women and leaves them in the passive role of the ones who have to be protected. For the men, their need to protect is prompted by fear for the women’s well-being, and they see the situations as such that they pose a mortal danger for their romantic partners. This leads to the men limiting the scope of their female lovers’ lives and forcing their own judgement over that of the women. Thus, while this section has analysed the novels from the male perspective, I will now turn to the female point of view in looking at the female characters’ desires towards the male vampire characters.

### 3 Desirability

In chapter two I focused on how phallic masculinity was portrayed in my primary material, whereas chapter three will focus on how aspects of desire are depicted in the same novels. This chapter is divided into two parts. The first part analyses desire from the human characters' perspective with the male vampire characters as the objects of their desire. The second part looks at desire from the male perspective. There, I discuss what the male characters want for themselves. I will show how for the male vampires' desire is both sexual and also illustrates the vampire character's humanization with them wishing for domestic, familial relationships. In regard to the female desire directed towards the vampire men, the experience of the sublime is integral to my argument. The sublime sensations strongly relate to terror, and the concept of terror and sublime adhere to the Gothic literary tradition. Both Burke and Gentile discuss the Gothic sublime and its evident connection to terror. Therefore, I will shortly consider their notions on the subject to present the theoretical framework for my discussion.

Edmund Burke, an 18th century philosopher, studied the passion caused by the sublime and its relation to terror in *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful*. According to him, fear is the greatest passion and terror is the ruling principle of the sublime. Burke notes how, in many languages such as in Greek and Latin, the same word is used to mean both the terrible and the wonderful, which implies that fear and wonder are kindred emotions (53–54). Although Burke's analysis originates from the 18th century and is related to the Gothic literary tradition of the time, the same notions of terror and sublime are visible also in the contemporary vampire literature within my material. In the novels this thesis analyses desire relates strongly to the vampiric features of the male characters. Terror, which is often seen to precede the experience of the sublime, relates to the vampires' predatory tendencies and to their dangerous bodies being desired by the women. Thus, while the subject of the Gothic sublime has been analysed (Burke; Gentile), less attention has been paid to its relation to vampires and desire.

As the divergence of the vampire genre from the Gothic literary tradition is integral to my argument, valuable insight can be gained by considering the sublime experienced in *Dracula* and comparing it with the contemporary vampire novels. *Dracula*, first published in 1897, closely follows the 18th century Gothic literary tradition of the works of Matthew

Lewis and Horace Walpole with sublime terror connected to Christian ideas of divinity. Also Gentile notes how terror is often caused by fear of the religious sublime. This is very prevalent in the early Gothic literary tradition and is exactly the case of Count Dracula. The Count is an example of “the fear of an omnipotent, often punitive masculine deity whose presence imbues every terrific supernatural manifestation, such as the dark and stormy nights that form the backdrop to unholy acts” (Gentile 21). The Count, although he is no deity, has exactly these kind of skills of calling in the mist and the raging storm to work his foul deeds in the ship while travelling to England (Stoker 88–93). He is also strongly within the tradition of linking vampires to unholy creatures that are cast aside by God. This is often illustrated in the novel in how the Count is described as having a “hellish look” or with his “eyes blaz[ing] with a sort of demoniac fury” (329, 29). Thus, the Count is seen as an unholy creature and this is emphasized in how the other characters view defeating him as a triumph for God (251). As Christianity is strongly present in *Dracula*’s depiction of terror and the sublime, also the sublime experienced in *Dracula* can be seen as a religious sublime.

*Dracula* sets the basis for my discussion of the vampires in the Gothic literary tradition with Christianity as a central theme. With this setting the foundation, it is salient to note how the vampire genre has started to diverge from the Gothic tradition. *Twilight* and the BDB series serve as examples of this. They illustrate that in the contemporary vampire literature vampires can be the main romantic heroes, not just villains like Count Dracula. As discussed in the introduction, both *Twilight* and the BDB series illustrate that nowadays vampires can be the subjects of teenage romances, or of erotic novels targeted to adults. Yet, with both *Twilight* and *The Interview* the relation to Christianity is still present, and in this respect they both adhere to the Gothic literary tradition. In *Twilight* the possible loss of a person’s soul after turning into a vampire is an integral theme with Edward. Also *The Interview* depicts religion as a central theme with Louis’s struggle to understand the nature of his monstrosity and whether he is an “instrument of the devil” (Rice 64). In the BDB series, however, the deity is not a Christian one, but a female deity called the Scribe Virgin. Thus, with the vampires having their own religious traditions, the BDB series diverges from the Gothic literary tradition that enforces Christianity as a central theme.

Illustrating further the divergence from the Gothic literary tradition, *DL* focuses on the experience of the sublime from a female perspective. Korsmeyer notes that the 18th

century and the Romantic movement promoted the idea that “the model superior mind is a male mind” (29). Also Gentile discusses Korsmeyer’s account on how this superior mind is “characterised by its strength, independence, and elevation above ‘quotidian’ or ‘domestic’ concerns” (Gentile 20; Korsmeyer 29). This is illustrated in *Dracula* where the sublime experience of saving Lucy’s soul is only allowed for a group of learned men, and Lucy’s friend Mina is excluded from this. Gentile also discusses the “highly gendered and often misogynistic rhetorical flourishes that frame discussion of the sublime in the twenty-first century” (20). She raises the same question as many feminists of whether the sublime can be recuperated for women by female authored literature (Yaeger; Mellor; Freeman; Torgovnick). According to her, one way to do this could be by minimising the conflict and promoting a more caring feminine experience of “*jouissance*” (Gentile 20, emphasis original). As “*jouissance*” can be translated to “pleasure,” or more explicitly to “sexual pleasure,” the concept of the feminine sublime can be related to Beth from *DL*. Through the example of Beth I will show how in contemporary erotic vampire literature the concept of the sublime is developed into an empowered female sexual experience. Thus, in a section below, I will call Beth’s experience as “the sexual sublime.”

### **3.1 Humans Desiring Vampire Men**

As this section focuses on the desire directed towards the male vampire character, I will begin with the example of Louis and Lestat to show explicitly that the features related to vampirism are what the humans desire. I will then continue to examine the notions of terror and sublime as they appear both in the Gothic literary tradition and contemporary vampire literature. I will analyse the sublime by discussing the example of Beth, from *DL*, and by showing how she experiences the sexual sublime. To further analyse the connection between vampiric features and desire, I will examine the connection between the act of drinking blood and the act of having sex as a key part in sexualizing the vampire men and their vampiric features. Finally, to look at desire from a different perspective, I will show how not all desire is sexual. I will do this by showing the strong connection that the vampires have with their family and kin. Relevant to the female desire, I will also show how the women desire not only lovers but also husbands.

### 3.1.1 Lestat Losing His Spell in the *Interview with the Vampire*

In this section I will first examine the human characters' desire directed towards the male vampire bodies discussed in the previous chapter. As I will illustrate, the male vampire characters in my primary material are eroticized and their vampiric features are at the core of this eroticization. The human characters in my material are often the vampires' romantic female partners or females that play only a small part in the story, such as waitresses. However, in the case of *The Interview* the examples come from Louis, a human male. Juxtaposing Louis and Lestat is crucial for my argument as it articulates explicitly how Lestat is only admired when there is a kind of inequality between the two, i.e. when Louis is still a human and Lestat a vampire. Also, while homoerotic themes and queer sexuality are widely discussed in relation to *The Interview* (Bell; Pintilie), less attention has been paid to the effect of Lestat's vampirism on Louis's desire for him. Thus, the analysis of the sexual tension between Louis and Lestat that relates specifically to Lestat's vampirism is a beneficial addition to the discussion. As the example of Lestat and Louis is the most overtly presented, I will begin my analysis with *The Interview* and then move to *Twilight* and *DL*. With my analysis, I will show how in all these works it is explicitly the features related to vampirism that are being revered and eroticized.

Louis's desire for Lestat is illustrated with their first meetings that are coloured with a sense of wonder as Louis at once notices that Lestat is no ordinary human being. In the beginning of the novel Louis, a young plantation owner, meets Lestat, a vampire wishing for him to join his company in the eternal life of an undead being. Their very first meeting is one where Lestat attacks Louis, leaving him on the brink of death, but during this Louis does not yet see the marvellous creature who is to become his companion. However, already their second meeting reveals the powerful force that Lestat, as a vampire, has over Louis.

He stepped close to my lamplight, and I saw that he was no ordinary man at all. His gray eyes burned with an incandescence, and the long white hands which hung to his sides were not those of a human being. [...] [T]he moment I saw him, saw his extraordinary aura and knew him to be no creature I'd ever known, I was reduced to nothing. That ego which could not accept the presence of an extraordinary human being in its midst was crushed. All my conceptions, even my guilt and wish to die, seemed utterly unimportant. I completely forgot *myself*! [...] And in the same instant knew the meaning of possibility. From then on I experienced only increasing wonder. (Rice 16–17, emphasis original)



From thereon the human Louis is in awe of Lestat and his descriptions of the vampire are very much aligned with the other novels in my primary material. Lestat is not only “handsome and intriguing” (26), but he is altogether “absolutely the most overwhelming *experience* [Louis]’d ever had” (27, emphasis original). That is, he is immensely handsome and desirable, but most of all he has the mystical qualities that the members of the vampire species tend to have. With Lestat’s extraordinary aura and his nature as “no more human [...] than a biblical angel,” he is a supernatural creature whose powers are at the centre of the desire felt by Louis (19). It is clear in my material that Louis does not admire Lestat simply because he happened to be a good-looking human and thus still has these qualities as a vampire. Instead, he is stunned by the inhuman power that Lestat possesses as a vampire. Thus, it is precisely the fact that Lestat is a vampire that makes him desirable for Louis.

It is noteworthy that Bella gives an almost identical description of Edward in *Twilight*. Edward has the same white hands as Lestat that are typical to an undead being. Also Edward’s skin is “chalky pale” and his eyes are with “dark [...] purplish, bruise-like shadows” under them. As an evidence of his supernatural qualities he is portrayed as having a face that was “devastatingly, inhumanly beautiful,” one you would only expect to see as “painted by an old master as the face of an angel” (Meyer, *Twilight* 16–17). With this first look, Bella becomes thoroughly enchanted by Edward, having difficulties to keep her eyes or thoughts away from him. Thus, as this evidence shows, both Edward and Lestat have an inhuman, enchanting aura around them. This is due to their vampirism and it is precisely the supernatural features that make the humans admire and desire these men.

Having looked at the ultimate, worshiping marvel, which the vampires arouse in humans, it is worth to examine how swiftly Louis’s understanding of Lestat changes for the worse when he himself turns into a vampire. This elaborates the fact that it was precisely by being a vampire that Lestat was interesting to Louis. For Louis, the change into a vampire happens in two parts. The first part is the one where Lestat drinks from him and offers him his own blood, this marking the midway for his change. The final stage is spending the day inside a coffin with Lestat and after that waking up fully into the undead life of a vampire. Already after the first part of his change, Louis begins to see Lestat in a different light. When asked to share of coffin with him Louis is “filled with a distaste for being so close to him, handsome and intriguing though he was” (Rice 26). This happens halfway Louis’s

change and at this midpoint he begins to see two sides of the matter: his marvel for Lestat accompanied with a growing distaste for him.

Louis's distaste becomes apparent when his change is complete and he quickly realises that he "did not like Lestat at all" (Rice 27). To throw light upon this sudden change in his opinion he explains how "I was far from being his equal yet, but I was infinitely closer to him than I had ever been before the death of my body" (27). Thus, as Louis becomes a vampire, Lestat immediately loses his charm to the point that he is described to have "lost his spell" (27). Louis also begins to see the dull and irritating nature of his being with "the constant chatter of Lestat [being] positively the most boring and disheartening thing [he] experienced" (27). Lestat is no more Louis's most overwhelming experience and instead his company becomes mundane and tedious to Louis. His wonder at Lestat never comes back and as the story continues he begins to think of different ways to get rid of his company. Yet, Louis is unable to take the drastic measure of killing him and it is their vampire daughter Claudia who tries to kill Lestat by poisoning him. However, as Lestat recovers and retaliates against Louis and Claudia, Louis does try to kill him in a fire – this underlining the finality of Lestat's spell being thoroughly lost for Louis.

For the other vampire men in my primary material the case of losing their spell after their loved one is also turned into a vampire is not as drastic as in *The Interview*. The difference with *The Interview* when compared to *Twilight* and *DL* is that in these latter works the human who marvels at the vampire is actually the vampire's romantic love interest and is herself also in love with the vampire. I argue that it is due to the fact that for Bella and for Beth the vampire men are more than just their appearances that their spell is not lost after the women gain a more equal status with them. Thus, even if the initial spark is very much influenced by the men's vampiric features, both Beth and Bella still desire their partners after their own change into a vampire.

### **3.1.2 Terror and the Sexual Sublime in *Dark Lover***

In this section I will focus on the connection of terror and desire. I will show how the Gothic literary tradition visible in both *Dracula* and *The Interview* is reimagined in the BDB series to have a more feminine potency. I will start by looking at Beth and Wrath's first and second meetings that illustrate the connection between terror and desire. Whereas in *Dracula* and *The Interview* the experience of the sublime is male-centred, with Beth's

example I will describe how terror turns into an empowered female experience of the sublime that is sexual in its nature. Following the Gothic literary tradition both *Dracula* and *The Interview* showcase the sublime either in the religious sense, such as I will illustrate with Lucy, or poetically through the colours of the night, as I will show with Louis. With Beth, instead, the female-centred sublime is experienced in an erotic sense and I will thus call it “the sexual sublime.” By comparing Wrath to a human suitor it is also evident that Beth’s desire is heavily influenced by Wrath’s vampiric features and the human male does not come even close to her vampire lover in relation to her desires. Thus, also with Wrath the fact that he is a vampire is at the core of the female desire directed towards him.

Starting with the first look by Beth, her meeting with Wrath is heavily marked by terror that precedes the later experience of the sexual sublime. Beth sees Wrath’s huge shadow in the courtyard and checks her lock with shaking hands then backing down from the door. Then, as Wrath comes closer and, despite it being locked, opens the door with ease, Beth sees his huge figure with “the menace coming off him like a gun aimed at her chest.” She “[c]ower[s] like an animal, blinded by fear [...] tears stream[ing] down her cheeks as she beg[s] for mercy” (Ward, *DL* 39). Her feeling of terror is undeniable and when facing her fears Beth is reduced to her most basic animal instincts. Also Burke notes in his study about the sublime and its relation to terror that “[n]o passion so effectually robs the mind of all its powers of acting and reasoning as fear” (53). This is demonstrated by Beth who is reduced to acting like an animal rolling on the floor and trying to crawl away from the man threatening her. In this scene it has never been Wrath’s intention to scare Beth, but as her reaction is so frantic, he is forced to swipe her memory. This leaves Beth to believe their whole meeting was a dream from which she wakes up “screaming at the top of her lungs,” this also emphasising the terror that the meeting aroused in her (Ward, *DL* 39).

Thus, the scene of Beth and Wrath’s first meeting sets the basis for terror – a feeling that is very relevant when looking at the Gothic literary tradition also from a historical perspective of which both *Dracula* and *The Interview* serve as examples. Also Gentile discusses Burke’s argument on how “terror and pain produce the strongest emotion of which a man is capable, relieved by sublime pleasure when the subject succeeds in distancing himself from the source of terror” (19). As I will show with Beth, terror here is the antecedent and the experience of the sublime follows it in the right conditions. Gentile

also notes how in the earlier Gothic tradition the sublime was often experienced in the forms of landscapes and images (Gentile 19). She draws from Kant when describing how the “awe-inspiring sublime spectacle” was reached by “synthesising the conflict between reason and imagination” (Kant 105–114 qtd. in Gentile 19). Thus, in the Gothic tradition intellectual reasoning and overcoming the mundane is part of surpassing fear and reaching the sublime.

The conflict between reason and imagination is illustrated in *Dracula* where the learned men and scholars fight against the Count who is a supernatural foe. This forces them to put aside what they believe to be possible and to overcome their disbelief in undead creatures with mystical qualities. The sublime experience in *Dracula* comes from defeating their disbelief and overcoming terror. As the Count is positioned on the side of the Devil, the men’s sublime experience in saving Lucy’s soul can be seen as a form of religious sublime that Gentile discusses (20). This sublime is only reached by surpassing the limits of reason and by the men overcoming their initial terror which is illustrated with the example the killing of the vampire-Lucy.

For Van Helsing, persuading the other men to overcome their terror proves to be no easy feat, as putting aside their disbelief is underpinned by their inner moral dilemmas. Even if they loved Lucy as a human, the men are compelled to kill the foul thing that she has become after Count Dracula has turned her into a vampire. As the men enter Lucy’s grave Arthur – the man who was supposed to get married to Lucy – is “trembling like an aspen” while looking at the “devilish mockery of Lucy’s sweet purity” that is Lucy in her vampire form lying in the coffin (Stoker 248). This illustrates the terror that Arthur is experiencing, as well as the juxtaposing of Lucy against God and everything holy. Arthur is able to overcome his terror and his moral dilemmas when he starts the ordeal of killing the creature that Lucy has become. He takes the stake and starts hammering it through the creature’s heart causing “a hideous, blood-curdling screech [to come] from the opened red lips” (250). Even if the sight is “hideous,” piercing Lucy’s body with a stake is actually an act of love towards her. The macabre sight emphasises terror, and the killing of the vampire-Lucy is described in the following manner: “The body shook and quivered and twisted in wild contortions; the sharp white teeth champed together till the lips were cut, and the mouth was smeared with a crimson foam” (250). Yet, as the narrative explains,

“Arthur never faltered” and is thus able to finish what he started (250). This leads to the men being able to experience the sublime sensation of the purification of Lucy’s body.

By killing the undead creature that Lucy has become the men have successfully put aside their disbelief in the supernatural and have also been able to overcome their terror. Thus, they are rewarded with the experience of the religious sublime. They marvel at the sight of “Lucy as [they] had seen her in her life, with her face of unequalled sweetness and purity” (251). The religious themes are present with them all feeling “the holy calm that lay like sunshine over the wasted face and form” that served as “an earthly token and symbol of the calm that was to reign for ever” (251). Here the heroes succeed in turning their terror into sublime pleasure by killing the unholy thing Lucy has become and by restoring her soul to God.

*The Interview* provides another example of the way in which the sublime experience is reserved only to men. In *The Interview* the sublime is not so much a religious than a poetic one. There the vampire-Louis gets to marvel the night as a sublime experience. With Louis terror and sublime are also in close connection to one another as terror is depicted as the antecedent needed to experience the sublime. When Louis is turned into a vampire he is “[p]anic-stricken” while Lestat puts him under paralysis (Rice 22). Yet, immediately when he begins to drink Lestat’s blood Louis’s terror turns to pleasure. Having gone through the change Louis is entirely freed from the terror and goes on to venture the night “enthralled with the buttons of Lestat’s black coat” and “enamored” by the sight of the moon (23). Louis’s experience is not a particularly religious one and it shows how *The Interview* diverges from the Gothic literary tradition that *Dracula* follows.

The theme of the sublime is modernised even further in *DL* where the sublime is presented as an empowered female experience. The sublime encountered and enjoyed by *DL*’s female protagonist, Beth, is not a religious sublime as in *Dracula*, but rather an experience of sexual relish. As Gentile notes (20), the female sublime and the notions of promoting a more caring and feminine sublime that minimizes conflict and violence are discussed in many feminist critics (Yaeger 191–212; Mellor 45–106; Freeman; Torgovnick). Nevertheless, in relation to Beth, terror is still present in her encounter with Wrath. Yet, their meeting turns to pleasure when they start to have sex. Thus, Beth’s experience is an example on how she is able to overcome her fear and her terror. This turns her experience into sublime pleasure, which regains the experience of the sublime for women. The scene

described below illustrates Beth's position as the empowered female and showcases her experience of the sexual sublime.

Unlike the first time, on their second meeting Wrath is smoking a "thin, reddish cigar" which works as "a relaxant" (Ward, *DL* 62, 65). The smoke of the cigarillo helps Beth to overcome her initial shock and to "distance [her]self from the source of terror" (Gentile 19). Beth's experience adheres to the Gothic tradition where the sublime is preceded by terror, because at the same time that she thinks she should run "all she could do was stare at [Wrath]" and to notice how "God, he was *gorgeous*" (Ward, *DL* 62, emphasis original). Instead of running, Beth stays to admire Wrath's appearance with his full lips, his jaw and his straight, black hair. Yet, the terror is still there, underlining the scene, because Wrath's appearance with his wraparound sunglasses "ma[ke] him look like a hit man" (62). There is also a "menace" radiating from him that "give[s] him away as a killer," and this makes Beth still think he had come there to end her (62). With Wrath's predatory moves comes also the "[p]ure, raw, animal chemistry" and Beth "fe[els] a blast of pure, unadulterated lust" (62), which describes how her terror turns into desire. The same as Louis realises of Lestat, also Beth notes how "[Wrath] was like no man she'd ever come across before" (64). This illustrates the importance of Wrath's vampirism related to her desire, and with Beth desire is even more clearly linked with sexual passion than it is with Louis. To Beth "everything about [Wrath] radiated sex, from the strength in his body to the way he moved to the smell of his skin" (64). This depicts how Beth feels desire towards Wrath despite her initial terror. For Beth and Wrath their second meeting ends up with them having sex and Beth experiences the sexual sublime through "the firsts orgasms she'd ever had" (78). Thus, the meeting of Beth and Wrath is an example of the "feminine or gender-equitable sublime" that can be experienced as an "oceanic bliss" (Gentile 20). In Beth's case the "bliss" is experienced as a sexual release which epitomizes her experience of the sexual sublime.

Related to human characters' desire, the two scenes with Beth and Wrath show how terror can turn into sublime pleasure. They also describe how for Beth the vampire's supernatural qualities are at the core of the humans' interests. This is illustrated in how Beth experiences this kind of lust "[f]or the first time in her life," and the chemistry between Beth and Wrath is described as "extraordinary" (62). This is all due to Wrath being a vampire, and the comparison to Butch, a human male, illustrates Beth's lack a desire when

it comes to human men. Butch, although being “one hell of a kisser,” just doesn’t make Beth feel the same “sweet rush of desperation, that wild hunger. Not like the night she had before” with her vampire lover (108). No matter how good a kisser, how good-smelling, and even on how much Beth would like to be attracted to Butch, the human male does not compare to the vampire Wrath. This complete lack of passion between Beth and the human male serves as an example of how the novel eroticizes the vampire men and makes them superior to humans when it comes to arousing lust and to being desired.

It is also noteworthy how it is not only Beth as Wrath’s romantic partner who desires him. When Wrath is first introduced in the novel, he walks into a bar with a wave of menace around him and is immediately confronted with a scent of “[f]ear and morbid, lusty curiosity” (11) which illustrates both terror and desire. As Wrath gets seated in his table he is met by a waitress who is instantly “[s]pellbound” by him. Wrath’s tight smile “spike[s] her anxiety and g[ives] her a shot of lust at the same time” (12), this also portraying the kind of relation between terror and desire that was shown with Beth. The same kinds of descriptions are also given in *Twilight* where the male vampire protagonist Edward also serves as an object of female desire. When entering a small Italian restaurant to dine with his future lover Bella, the female host meets the pair and welcomes Edward “a little more warmly than necessary” (Meyer, *Twilight* 145). Edward also leaves her so dazzled that she “walk[s] away unsteadily” (145). This illustrates how the male vampires are eroticized also by minor female characters and not only by their future lovers.

The discussion about Wrath and Beth, with the additional examples of the minor female characters, illustrates how terror and desire are in close connection to one another. Beth’s experience of the sublime also depicts that with her the sublime is reimagined into the form of the sexual sublime that promotes female pleasure. In regard to the desire towards the vampire, it is also evident that vampirism plays an integral part in the women’s attraction towards the men. Indeed, no human man can arouse the same amount of interest as the vampire, and this demonstrates the eroticization of the male vampire bodies.

### **3.1.3 Drinking Blood as a Representation of Sex**

When discussing desirability and its relation to the vampiric features, another essential theme is the act of drinking blood. Blood holds great significance to all the vampires in my primary material as a necessary life-force and it often underlies erotic themes either

explicitly or in a more subtle manner. Nayar notes in relation to the film adaptation of Bram Stoker's *Dracula* how in the oversexualized vampire story the woman is often portrayed as a victim through a coded representation of sexual intercourse as bloodsucking (69). This also happens in the novel and in this section I will discuss Count Dracula's attack on Mina as an example of how the act of drinking blood victimizes the woman. I will begin my analysis with the example of *The Interview* where the analogue between the act of drinking blood and the act of having sex is easy to read as Louis makes the comparison explicit. The act is also closely related to Louis's desire towards Lestat. This discussion is continued with *Dracula* where the Count acts as the antagonist and the women he drinks from are his victims. To conclude, I will examine an example from the BDB series by showing how the contemporary vampire novel, *LE*, addresses the theme in making an explicit relation between drinking blood and making love.

In *The Interview* the most prominent scene where blood has its connection to sex is when Lestat turns Louis into a vampire by laying beside him and feeding him his blood. This scene illustrates both the erotic themes related to blood as well as the pleasure related to the act of drinking it.

"Now listen to me," he said, and lay down beside me now on the steps, his movement so graceful and so personal that at once it made me think of a lover. I recoiled. But he put his right arm around me and pulled me close to his chest. Never had I been this close to him before, and in the dim light I could see the magnificent radiance of his eye and the unnatural mask of his skin. [...] "Listen, keep your eyes wide," Lestat whispered to me, his lips moving against my neck. I remember that the movement of his lips raised the hair all over my body, sent a shock of sensation through my body that was not unlike the pleasure of passion. [...] I felt his teeth withdraw with such a keenness that the two puncture wounds seemed enormous, lined with pain. And now he bent over my helpless head and, taking his right hand off me, bit his own wrist. The blood flowed down upon my shirt and coat, and he watched it with a narrow, gleaming eye. [...] He pressed his bleeding wrist to my mouth, said firmly, a little impatiently, "Louis, drink." And I did. [...] I drank, sucking the blood out of the holes, experiencing for the first time since infancy the special pleasure of sucking nourishment, the body focused with the mind upon one vital source. (Rice 21–22)

Even if Lestat and Louis never have sex, erotic tension is evident between them. The turning of Louis into a vampire can be read as romantic as it happens in a shimmering light of candles. They also lie beside each other, side by side, Lestat holding Louis tightly in his



grasp, in a way one could indeed imagine lovers laying together. In Louis's mind there is a clear interconnection with the act of killing his body and the act of making love, as is evident in his description of Lestat's movements. Lestat's presence dominates the scene, because it is him that controls the setting, both physically by holding Louis in place and also verbally. Lestat gives Louis orders to "[b]e still," "to be quiet," to "keep [his] eyes wide" and to "[d]rink" the blood that he offers to him (21–22). Lestat draws even closer to Louis by letting his lips touch the back of Louis's neck while speaking, and the only thing Louis can compare this is with "the pleasure of passion" (21), which relates eroticism to the scene. This touch is not necessary by practicality, because Lestat has already drawn blood from Louis and has no need to touch his neck at this point. Although Louis's first-person narrative gives no account on Lestat's intentions, one can assume that Lestat enjoys having this effect on Louis. As an experienced vampire, Lestat must be fully aware of the effect that vampires have on humans, and thus inspiring passion in Louis by the touch of his lips may be done purposefully. Thereby, touching Louis in this intimate manner, perhaps very much aware of his reaction, comes from other motivations than drinking his blood, and it is noteworthy how the act of drinking from Lestat is also pleasurable to Louis.

When analysing erotic themes and their realization in *The Interview*, it needs to be noted that the novel was published in the mid-70's, at a time when the AIDS epidemic was soon to be fully realised in the United States. Also Benefiel notes how Anne Rice's vampire becomes a convincing metaphor for homosexuality and AIDS (262). Thus, it is no wonder that at that time homoerotic themes were not executed any further than this by actually writing Louis and Lestat as lovers. For the time of writing the handling of the erotic themes is still bold and quite explicit, and although Lestat and Louis never share a bed, they do share a coffin (Rice 26). This can be seen as allegorical to the secrecy of how homosexuals needed to realise their relationships at the time: closeted and hidden away from others' sight, shunned away from the light of day for their own protection.

In *Dracula* the erotic themes related to drinking blood are shown from a different perspective as there is a connection made with the act of drinking blood to the victimization of the human female. Nayar argues this to work as as a coded representation of sexual intercourse that he sees as relevant to many oversexualized vampire stories (69). With the Count, it must be noted that the act of drinking the females' blood is forced upon them and does not happen voluntarily. There is also a heteronormativity in this coded

representation as the Count never drinks from men, but only from women. The victimization of the woman is well illustrated in the scene where the Count attacks Mina, and the scene also showcases the sexualization of the act of drinking blood.

Sexual undertones are clear in the scene where the Count sneaks to Mina's bedroom with a "bare breast which was shown by his torn-open dress" (Stoker 329). He holds Mina in place using just his left hand to hold both of her hands "keeping them away with her arms at full tension; his right hand gripped her from the back of her neck, forcing her face down on his bosom" (329). The Count is interrupted by Dr Van Helsing and the men aiding him and he is driven away. His victim Mina is left to the room looking ghastly and "with a pallor which was accentuated by the blood which smeared her lips and cheeks and chin" (330). The whole setting has a clear erotic tension underlying it although the comparison related to making love is not explicitly mentioned like in *The Interview*. With the Count invading the privacy of the marital chambers of Mina and Jonathan and putting Jonathan in a trance-like sleep while he grabs at his wife in her nightgown, himself partly-naked with a torn-open dress, the scene is clearly erotically charged. Mina is also undoubtedly the Count's victim here and the novel serves as an example of the sexualised themes that the act of drinking blood often holds. The Count does not only violate Mina's privacy and chastity. By forcing her to drink his blood, he also makes her his servant and announces how Mina "shall be later on my companion and my helper" (336). Due to having drank the Count's blood Mina is compelled to come to the Count when called and "shall cross land or sea to do [his] bidding" (336). Compelling Mina in this way is also an act of violence towards her and emphasises her victimization.

In the universe where the BDB series takes place, the classic setting of *Dracula*, where vampires feed from humans, is turned to vampires feeding from each other. This is done in a heteronormative manner where a male feeds from a female chosen for this purpose and vice versa. This heteronormative setting emphasizes the sexual tension that goes with the act of feeding. If the brothers would feed from each other, warrior to warrior, with no regards to homosexuality, also the erotic tension would be lost. In *LE* the interchangeable connection with drinking blood and having sex is illustrated in a scene where Rhage calls upon one of the Scribe Virgin's Chosen to feed. The Chosen females are meant to serve the vampire warriors of the Brotherhood and attend to their hunger, and with it also to their sexual needs. This is illustrated with the Chosen female offering to engage in "the

pleasures of the bed” after the feeding (Ward, *LE* 329). As Rhage has at this point already found his romantic partner Mary, he turns the Chosen female down. Yet, as Mary sits by his side during the feeding, also she notes how “there was a shocking intimacy to it” (338). In this scene the drinking of the blood works as a kind of foreplay that holds an erotic tension, because the scene ends with Rhage and Mary making love.

Regarding *Twilight* there is also an interconnection between drinking blood and making love, and yet the theme is realised in a suppressed manner that relates to abstinence. Nayar notes how “Meyer’s saga refrains from anything more than foreplay until Edward and Isabella are married” (74). Abstinence is also reinforced with Edward’s refrain from drinking human blood and only feeding from animals. There are several possible readings to Meyer’s handling of the sexual themes and Nayar notes that the most popular reading is “conservatism around teen sex” (74). Also the fact that Meyer is a member of the Mormon church is discussed in many online newspaper articles (Aleiss; Glaister and Falconer; Feters). Thus, abstinence before marriage can be speculated to relate to the author’s religious values, which may also be the reason why she is careful in not portraying Edward as a monster who feeds from humans. Another explanation for the appeared conservatism may also be that due to already introducing Edward’s vampirism as a theme that diverges from the general notions around Christianity, Meyer does not want to push her readers too much by also introducing the idea of premarital sex. As Edward’s sexuality is the topic for my discussion later on in my thesis, I will not examine the theme more closely here. Instead, I will now turn to discuss the final feature related to the female characters’ desire towards the vampire men that is the domestication-socialization of the vampire.

### **3.1.4 Families and Domestication in *Twilight* and *Dark Lover***

Family is not an uncommon theme in my primary material and it is a key feature when looking at the desire for the vampires’ domestication. The theme of family, nuclear or otherwise, is in fact present in all the novels analysed in my thesis. This section concentrates on the family as the means of domestication and shows the female desire directed towards it. I will first shortly look at the concept of the vampire family, showing how it comes with its own predilections and how families relate to the humanization of the vampire. I will then examine how the notion of the family relate to female desire and how the females wish for the domestication-socialization of their male vampire lover. When looking at female desire directed towards the vampire men it is worth remembering how

this desire is not only sexual. In this section I will show through Marissa and Beth the powerful desire they have for the domestication of the vampire man and how Beth realises this desire with Wrath.

Nayar discusses the family ties of *Twilight*, mentioning also *The Interview* as a representation of a nuclear family as a central theme (72). According to Nayar, vampire family ties often come with a twist and a set of their own predilections (72), and this is also true to all of my material. In *Twilight* the vampire family of the Cullens is formed by both siblings and pairs which also Jessica notes to Bella: “They’re all *together* [...] And they live *together*” (Meyer, *Twilight* 18, emphasis original). With the Cullens, all of their children are said to be adopted, but it is still perceived as a peculiarity that four of the siblings date one another, Emmett and Rosalie, as well as Jasper and Alice, forming their respective couples.

There is also their own set of family ties with the BDB series as all of the warriors call each other “brothers” with only two of them, Zsadist and Phury, being of actual blood related kin. In all of the works in my primary material the forming of family is made through the exchange of blood when turning someone into a vampire. This is illustrated in *Dracula* by the Count telling Mina how after feeding from him she is “flesh of my flesh; blood of my blood; kin of my kin” (Stoker 336). With *Dracula* the setting suggests the Count’s position more as a patriarch, and some readings also propose him to have a husband-like status when it comes to the female vampires he has created (Nayar 71). Likewise with Beth there is a mixing of blood and other family ties. Her transformation into a vampire happens by itself, because Beth is born as a half-human who is already since birth partly a vampire. However, even though Wrath does not turn her into a vampire she still needs Wrath’s blood to survive the transformation. Beth becomes one of Wrath’s kin by blood and combined with her also marrying him this makes the family-relations between them multifaceted. In *The Interview* the theme of the nuclear family is visible with Lestat turning a child, Claudia, into a vampire thus forming a family out of him, Louis and Claudia. Especially in the mid-70’s when *The Interview* was published this was an unconventional family model with two men having a child.

It can thus be seen how family is a key theme in the vampire literature and, as Nayar proposes in his article, family is also at the core of the humanization of the vampire (73). This is shown explicitly in *Twilight* where the vampires with no familial ties act in a more

wild, beast-like manner being barefooted, more ragged and their movements feline, whereas the Cullens act in a more human, civilized, and composed manner (Meyer, *Twilight* 328–330). When looking at Beth, humanization is also an integral feature regarding her desire to domesticate her lover, and also Marissa's example shows the strong desire for the domestication of the man.

To comparison between Beth and Marissa illustrates how the woman's sexual desire relates to her wish to domesticate the man. Marissa, the vampire mate chosen for Wrath since childhood, is a female with an aristocratic background and thus a suitable mate for the king. Beth, instead, is a half-human female whom Wrath was only supposed to protect. Wrath has never properly taken Marissa as his mate, nor shared a bed with her, and he has only used her to quickly satisfy his hunger. The setting changes when Wrath is so badly hurt that he imagines Marissa to be Beth. In addition to Marissa's desire for domestication, this scene also illustrates the connection between the act of drinking blood and the act of having sex that I analysed in more detail in the previous section.

Wrath's arms were nearly snapping her in half, his massive body a cage around hers as he drank. For the first time [Marissa] felt every hard line of him. Including what she realized must be an erection [...] The possibilities were exciting. And terrifying. [...] This was what she had always wanted from him, though his passion was shocking. But what could she expect? He was a full-blooded male. A warrior. (Ward, *DL* 158–159)

By portraying Wrath's erection as a part of his feeding this scene demonstrates both the connection of the act of feeding and the act of making love as well as the desire Marissa has for Wrath. The connection of terror and desire that was analysed earlier is also shown here with Marissa stating how she found the possibilities both "exciting" and "terrifying." Wrath's hold almost snaps Marissa in half, and yet she dreams of him as her companion, a true mate who "would even even kiss her after he finished. Make love to her" (*DL* 159). She takes the chance to touch him and she finds pleasure in sinking her hands into his soft hair and gently caressing him for it is not only passion that she wants, not only sex that she desires. The desire for the domestication-socialization of Wrath is illustrated here as well, because as soon as the scene has turned intimate between them she also thinks that "[m]aybe she could stay with him now. She would like to live at Darius's with him. Or wherever. It didn't matter" (*DL* 159). Thus, her thoughts illustrate her desire to have Wrath as both lover and companion.

For Marissa, her dream is shattered almost at the very same moment when she thinks that having Wrath as a partner might be possible. She takes the liberty of looking into Wrath's mind only to see that it is not her that he thinks he is with. Instead "it [is] a dark-haired beauty [...] on her back, breasts exposed" (159). With this image in Wrath's mind Marissa realises that the "erection wasn't because of her. Wasn't for her" (159). She understands her hopes and her love to have been in vain and this leads to her wishing for her own death and for Wrath to "[d]rink her dry. Let her die" (159). It is a moment of utter despair for her. As the truth is finally clear to her and she understands that Wrath would never be hers she finds that "she had nothing now that the fantasy was gone" (160). This description marks the extremity of Marissa's desire to have Wrath as her proper domesticated live-in partner, because it is depicted as the only thing she finds valuable to have in her life.

It is not only Marissa who holds these kind of hopes for Wrath. Also Beth thinks about how "[t]hey were tremendous in bed together, and that was more than she'd ever had from a man before" (201). She thinks of whether she should still turn back and leave because, similar to Marissa, also she desires more than just sex. In her mind "even if [Wrath] promised her a rosy future, a man like him wasn't going to stick around. He was a fighter who ran with a pack of guys just like him. Home-and-hearth stuff would be boring as hell to him" (201). She believes it to be impossible for him to want to be her spouse also in a domestic sense, and yet this is something she very much desires from him.

For Beth her dream comes true as when she is in the process of turning into a vampire Wrath asks her to marry him. With his proposal, Wrath shows his own desire for the legitimization of their relationship, which in this case can also be seen as the woman's ultimate dream come true (267). Beth agrees to the proposal and soon they start to plan their wedding (269, 312). Wrath's domestication and humanization is even further illustrated when directly after her change into a vampire Beth returns upstairs and finds Wrath seated with the other members of the Brotherhood. Having never before been introduced to them she presumes to have "interrupted some kind of sacred guy time" and assumes that Wrath will want "to play it cool in front of his brothers, do that whole I'm-a-tough-guy" routine (283). Instead, she is faced with his total adoration and the guys are left gaping, flabbergasted at his public show of affection to her (283). To show his domestication even further, Wrath then springs to the kitchen ready to serve her with some bacon (284). With Wrath glancing at her from the kitchen doorway with a squeeze bottle of

Hersey's syrup in his hand, announcing that bacon is on the way, his domestication is finalized (285).

In this section I have shown how family and marriage are the core themes related to the domestication-socialization of the vampire man. I have first looked into the somewhat unusual family relations that the vampire families have and with this also shown the relevance of family to the vampires. All the works in my primary material show the blood relation that is evident when someone is turned into a vampire. The family setting of *Twilight* also shows how some of the Cullens are not only siblings but also form couples. In regard to female desire I have used Marissa and Beth as examples to show how the females desire for the domestication of the vampire man by wanting to marry him and to make him their live-in partner. Regarding the *Twilight* series, even if not yet relevant in the first novel, it is worth mentioning how in the final volume of the series, *Breaking Dawn*, also Bella and Edward get married.

### **3.2 Male Vampires Desiring**

As the previous sections examined desire from the female characters' perspective, the focus of this chapter will be on the male vampire characters. I will begin my analysis on desire by focusing on the distinct positions that Wrath from *DL* and Edward from *Twilight* take as lovers. Whereas Wrath relishes his high sexual desires, Edward's position as a lover is a thwarted one and he restrains from having sex with his lover until they are married. Continuing on desire, I will turn to look at Wrath's and Edward's relationships from a monogamist perspective and thus show their desire for an exclusive, legitimised marriage. Relating to monogamy, their romantic relationships are underpinned with jealousy and territoriality. Turning thereafter to *The Interview*, I will examine the family dynamics of Louis, Lestat and Claudia. I will show how Louis's desire for a relationship with Claudia is multifaceted as it is both a relationship between father and daughter, and that between two lovers. The case of Claudia illustrates that for Louis desire is not essentially sexual and that as a vampire he does not feel the need to have sex in his romantic relationships. As for the last part of this chapter, I will return to phallic masculinity. There I will show how all the male vampires in my primary material have somewhat distinct positions towards adhering to a phallic, and thus normative, version of masculinity. This discussion follows the structure of chapter two and brings forth

additional notions on the phallic masculinities of the male vampires in regard to the physical, emotional and social aspects that were also analysed earlier.

### 3.2.1 The Tireless and the Thwarted Lovers of *Twilight* and *Dark Lover*

When looking at sexual desire from the perspective of the male vampire characters, the teenage romance *Twilight* and the erotic adult novel *DL* give prominent insight into the matter with their two distinctive types of lovers: Edward as a thwarted lover and Wrath as a tireless sexual partner. In this section I will show sexual prowess as a key feature in embracing a phallic and toxic masculine position. I will also show how harmful cultural expectations for men are supported by *DL*'s portrayal of Wrath's inextinguishable sexual appetite, even if Wrath happily adheres to his role as an enthusiastic lover. I will also show how heterosexuality is the approved norm both in *Twilight* and *DL*, and how both the male and the female characters are objectified in *DL*.

Related to Wrath's sexual performance, he adheres to filling the myth and the cultural expectation of the man as the tireless heterosexual lover (Jokinen 210). Complying also to the expectations set by *DL*'s genre as an erotic adult novel, Wrath's sexual performance is always top-quality and he is almost always ready for action. Beth and Wrath's relationship begins with a high sexual chemistry that is also supernaturally charged, which conforms to the paranormal subgenre within the popular romance genre (Bailie 141). It is noteworthy how Wrath and Beth's sexual compatibility and Wrath's oath to his dead brother to save Beth are at first the only bases for their whole relationship. Related to sexual performance, Wrath fills the expectations of cultural masculinity by participating in what Jokinen calls a series of trials where a man needs to prove his masculinity over and over during the course of his life (211). For Wrath these trials are exemplified both with him acting as a protector as well as with demonstrating his sexual prowess in the multiple scenes where he performs perfectly as a lover and is always able to satisfy his partner (Ward, *DL* 62–67, 147–150, 207–208, 305–306). Wrath also describes his desire for Beth in stating that “[g]iving that female pleasure was the first addiction he’d ever had” (347). He also thinks that “[h]e just couldn’t get enough” of having sex with her (347). Thus, his own strong sexual desires are being portrayed in his constant readiness for sex and he enjoys his sexually virile position.

Wrath's constant sexual availability illustrates how his character is objectified in the novel to fill the readers' fantasies. As Beth wakes up beside him she relishes finding how



“[Wrath’s] erection, heavy and hot, lay against her hip,” and she smiles at her discovery “thinking that even in his sleep, he wanted her” (Ward, *DL* 305). Wrath’s consistent sexual attainability is illustrated further in the scene which sets to his hospital bed as – despite having just undergone through a series of heavy surgeries – he desires Beth sexually even before being able to sit up on his own (378). As a character Wrath has no inner conflict with being sexualized and also he himself enjoys having high sexual desires. With the novel’s Harlequin-like style Wrath’s competent sexual performance can be expected, and there is nothing inherently wrong in playing out one’s fantasies at the level of fiction. Yet, fictional representations also shape ideas of reality as media representations “reflect and encourage certain ways of thinking about and acting” in relation to other people (Milestone and Meyer 24, 112). Thereby presenting Wrath as a tireless lover, with a “big and magnificent” sex, does shape expectations of men even in reality (Ward, *DL* 77). It also conforms to a set of cultural expectations set on men as for them having to be tireless lovers (Jokinen 210). Thus, with his eroticized features Wrath is the manifestation of the perfect lover, which illustrates how the vampire character is transformed into “women’s fantasy her[o]” (Bailie 141). However, it must be noted that the expectations set by Wrath are hard to fill in reality.

Another example on how Wrath conforms to the set of expectations embedded in hegemonic masculinity, which “is taken to guarantee [...] the dominant position of men” (Connell, *Masculinities* 77), is the way how his prowess as a lover is also the cause of admiration for other men. Indeed, the other members of the Brotherhood laugh “with masculine appreciation” when they are shut out of the room to not disturb Wrath and Beth from having sex (Ward, *DL* 382). Their appreciation illustrates how the norms related to the normative view of the male gender are supported by the other male characters that belong to the Brotherhood (Jokinen 215, 222). In the context of the BDB series, sexual prowess strengthens a “successful claim to authority,” which is also a prominent feature in relation to hegemonic masculinity (Connell, *Masculinities* 77). Thus, gaining appreciation from other men by conforming to the expectation of the tireless lover also supports Wrath’s position of power as leader and king.

Turning to Edward, both Wrath and Edward have high sexual desires and yet they act about them very differently. Nayar calls the sexual chemistry between Bella and Edward “thwarted,” and also the novel shows how Edward is on constant refrain due to the fact that

he might easily kill Bella “simply by accident” (Nayar 74; Meyer, *Twilight* 271). According to Nayar Edward is “always on the verge of making love [...] but refuses to make love” (Nayar 74). This is illustrated in many parts of the *Twilight* quadrilogy when Edward needs to refrain from more intimacy (Meyer, *Twilight* 242–243; *Eclipse* 186–189, 192, 536; *Breaking Dawn* 23). Relating to Edward’s sexual desires, Nayar also notes how Edward is an example on how “[the woman’s] sexuality drives the male insane with lust and she is in serious danger of being ‘hurt’” (75). In Edward’s case this woman is Bella and she poses the ultimate challenge to him with her “mouthwatering” smell, and with how she is driving him “crazy” (Meyer, *Twilight* 267, 262). To emphasise his lust for Bella and the challenge she poses on him Edward also describes her as “some kind of demon, summoned straight from [his] own personal hell to ruin [him]” (236). To Edward “the fragrance coming off [Bella’s] skin” is so powerful that when he met Bella for the first time he “thought it would make [him] deranged” (236). These depictions of Edward’s thoughts illustrate the strong inner conflict that Edward has when it comes to making love to Bella and this makes their sexual chemistry a thwarted one.

Noteworthy to Edward is that despite his thwarted approach to his sexuality he does have his strong sexual desires towards Bella. This is illustrated in Bella asking him if he “find[s] [her] attractive, in *that* way, at all” (Meyer, *Twilight* 271, emphasis original). Edward answers that “I may not be a human, but I am a man” (272). This confirms that he does have sexual desires for her, and that it is a feature that he himself considers as an important part of his masculinity. Edward’s sexual desire towards Bella is a constant theme in the whole *Twilight* series as although Edward refuses to make love to Bella before marriage, he tells her that “I *want* to” (*Eclipse* 192, emphasis original). Thus, Edward’s refusal to make love to Bella does not stem from the lack of his desire but from the fear of hurting her in the throes of his passion.

Another prominent feature in both Wrath’s and Edward’s masculinity is their heterosexuality that adheres to the cultural expectations of normative masculinity (Jokinen 210). To adopt the terminology that Easton and Hardy use in *The Ethical Slut* it can be argued that the setting of both *Twilight* and *DL* is “heterocentrist” (Easton and Hardy 272). In the BDB series heteronormativity is explicitly illustrated with the brothers’ homophobic behaviour that also adheres to the male violence spectrum as violence executed by men towards men (Jokinen 29). Thus, as Butch, a human policeman, questions whether the

brothers wear leather “to turn each other on,” he is immediately “slammed so hard against the door that his back teeth ratted” (Ward, *DL* 258–259). A reference to homosexuality is immediately seen as an insult which is also Butch’s purpose, because he wants to irritate the brothers to fight with him (260). The mutual understanding that the members of the Brotherhood have of these normative rules on male behaviour constructs a kind of patriarchal hetero-reality that supports masculine hegemony (Jokinen 224). With *Twilight* the same hetero-reality is created less explicitly but no less prominently than in *DL*. *Twilight* has no mention of homophobia, and yet heteronormativity and centrality are implicitly illustrated. Heterosexuality is the only sexual orientation presented both with the main pair, Edward and Bella, and with any other characters such as Carlisle and Esme, Emmett and Rosalie, or Jasper and Alice. Thus, it can be argued that heterosexuality is a prominent feature in Wrath and Edward as male lovers.

The final notion in relation to the masculine image of Wrath and Edward as male lovers, is the derogative or minimizing attitude towards women that both *DL* and *Twilight* portray more or less explicitly. In *DL* the derogative attitude towards women and the women being seen as sexual objects is covertly hinted. The brothers comment that Beth is “a female of worth” and that Rhage, who is a very active lover, “wouldn’t know what to do with [him]self if [he] ran into [one]” (Ward, *DL* 375). This implies that not all women can be merited in the same way as Beth. Thus, the males’ of the Brotherhood conform to phallic masculinity with highlighted heterosexual norms that makes them see most of the women to exist just to fulfil the males’ sexual needs, but that otherwise the women are worthless (Jokinen 224). With *Twilight* there are also prominent female characters, such as Esme and Alice, but still the minimizing attitude towards women is presented on at least two distinct levels. For one part, there is Edward’s frequent belittling commentary on Bella’s skills, intellect or creativity (Meyer, *Twilight* 76, 161, 195, 274). For the other part, the novel contains many shallow female characters – such as Jessica whose mind “isn’t very original” according to Edward (238). The minor female characters also seem to play no other part in the story except to be interested Edward, or in other boys. All in all, Wrath and Edward both conform to the image of the heterosexual lover with strong sexual desires as part of their masculinity. Thus, they represent a type of hegemonic, normative masculinity that is encouraged within the Western culture.

### 3.2.2 Monogamy, Jealousy and Territoriality in *Twilight* and *Dark Lover*

Focusing on the relationships of Edward and Bella from the *Twilight* series, as well as on Wrath and Beth from *DL*, this section will look at the romantic relationships from a monogamist point of view. In part, the discussion of this section will follow the analysis of the males' protector role examined in the previous chapter, because one part of the males' protectionism enforces jealousy and territoriality. These both reflect toxic attitudes that are sometimes a part of the monogamist culture (Easton and Hardy 109). As heteronormativity was discussed in the previous section in more detail, I will not analyse it further here. Nevertheless, it must be noted that there is an underlying heterosexual current in all of the male rivalry presented in this section. Altogether, this section will show that the kind of romantic relationship that the vampire male characters desire is an exclusively monogamist romantic partnership that is legitimised by marriage.

The importance of a legitimised monogamous relationship is made clear with both the characters of Wrath and Edward. With their strong desire to marry their female lovers, both of the men seem to promote the idea that a "lifelong monogamous heterosexual marriage [...] is the only right way" (Easton and Hardy 9). Both Edward and Wrath are self-motivated in making the marriage proposal for their female partners. Wrath also makes the importance of marriage clear by insisting on their deity, the Scribe Virgin, for the permission to make Beth his legitimate wife and to not only to have her as his lover (Ward, *DL* 297–298). In Edward's case the proposal is made no less persistently, because it is posed in the form of an ultimatum: If Bella wishes it to be Edward who turns her into a vampire and grants her the eternal life by his side, she must first agree on marrying him and their status as a married couple needs to be legitimised before her transition into a vampire (Meyer, *New Moon* 540–541). Thus, marriage as an ideal lifelong partnership that is deeply rooted in the Western culture is displayed in the vampire novels not only as a lifelong but as an eternal celebration of a monogamous relationship.

Monogamy is idealised further with Wrath being Beth's first and only sexual partner and with Edward and Bella both being each others' first loves (Ward, *DL* 62, 78; Meyer, *Twilight* 271). With the exclusivity and with the intensity of the effect of the romantic relationship on their lives, both Wrath and Edward adhere to the monogamous myth of the one and only true love, or to the "need to find [one's] "other half"" (Easton and Hardy 25). With Edward this is reflected both with his strong and novel emotions for Bella that are

“[m]ore forceful than [he]’d imagined” as well as with his silent whisper to her: “You *have* saved me” (Meyer, *Twilight* 264, 412, emphasis original). In this scene it is actually Edward who has just saved Bella physically. Thus, he is referring to Bella and to her love as another kind of salvation, which is perhaps an emotional or a spiritual one. Similar to Edward, neither Wrath has ever before had an emotionally open and romantic relationship. Wrath’s idealization of monogamous love and romantic partnership is illustrated in his following thoughts about Beth:

She was everything to him. His whole world. He’d gone from being blasé about his death to being desperate to live. For her. For them. For their future. (Ward, *DL* 378)

This emphasizes the importance of romantic monogamous love for Wrath as it is also his new-found reason to live. Wrath sees Beth as everything to him and as enough to be his whole world, and thus his sole partner in life. The quote illustrates how as a single man he was ready to die, and thus his thoughts also idealize romantic relationships in general conforming to a “couple-centrist” view of society that “treat the couple as the primary unit of our culture” (Easton and Hardy 272). Thus, both Edward and Wrath view romantic relations as something to be highly valued and idealized and they both see their romantic partnership to be their salvation or their meaning of life.

However, with the idealization of romantic love comes also jealousy that leads to rivalry and is also the cause for territoriality. Edward has a fitting description of his jealousy that comes as a side effect of him experiencing romantic love for the first time.

The emotion of jealousy [...] it shocked me. I was surprised by the flare of resentment, almost fury, that I felt — I didn’t recognize what it was at first. [...] Was there someone else? I knew I had no right to care either way. I *tried* not to care. (Meyer, *Twilight* 264-265, emphasis original)

Edward illustrates here how “jealousy is an umbrella word that covers the wide range of emotions that we might feel when our partners make sexual connection with somebody else” (Easton and Hardy 111). In Edward’s case the cause for his jealousy is other boys’ desire to ask Bella for the school dance. With him it is illustrated how jealousy “can show up as [...] rage” or “hatred,” and how “jealousy is not an emotion” in itself (111). Edward’s emphasised comment on *trying* to stop caring illustrates his prominent struggle with jealousy. Jealousy is strongly embedded as accepted behaviour within a monogamous

culture and is indeed “a very common experience” (17). According to Easton and Hardy, jealousy is “the biggest obstacle to free love” (108), and *DL* and *Twilight* illustrate how it is an obstacle to the women’s freedom in general also when it comes to friendships. With Edward his jealousy is first portrayed on a smaller scale in relation to the human boys at their school. Later on in the series, his jealousy also leads to a more prominent rivalry with one of Bella’s friends, a werewolf guy Jacob, which is a theme that spans through the entire *Twilight* quadrilogy (Meyer, *New Moon* 551–552; *Eclipse* 490–492; *Breaking Dawn* 398). Edward’s rivalry with Jacob also leads to the jealous side of his protectionism that is based on territoriality. Edward’s territoriality is illustrated when he breaks Bella’s car in order to prevent her from seeing Jacob, because it makes him “anxious” when Bella decides to “mingle [her] fate with [the wolves’]” (*Eclipse* 62–63). Edward’s justification for his action is that his sister Alice is able to see the future in relation to humans, but not to werewolves. Thus, if Bella decides to meet Jacob, Alice loses sight of her future as well and anything could happen to her. This illustrates Edward’s protectionist role that also gives him reason to limit Bella from seeing her other male suitor, which is an example of his territorial behaviour.

Territoriality is also heavily enforced by Wrath whose possessiveness makes him act violently towards Beth. This is illustrated in the quote below where Wrath recognizes his need to mark Beth as his own when having sex with her.

With dread, he realized he wanted to mark her. Mark her as his. He wanted the special scent all over her so no other male would come near her. So that they would know whom she belonged to. So they would fear the repercussions of wanting to possess her for themselves. (Ward, *DL* 149–150)

Wrath’s thoughts illustrate his desire to make Beth his territory and to claim ownership on her by keeping the other males far from her. Even if this act is not physically violent towards Beth, it is violence in the sense that Wrath’s actions in marking Beth are ultimately about having control over her, which is typical to violence inflicted by men on women (Jokinen 35). In the end, even if Wrath knows he has not right for this, his desire for claiming Beth as his is so strong that he is “powerless to stop himself” and he does mark her with “the dark scent of possession” (Ward, *DL* 150). This is one example of how Wrath is not able to control his jealousy and thus feels the need to keep other males far from Beth by scaring them away with his possessive vampiric male scent.

Wrath continues to describe his feelings of jealousy as “*a nearly irresistible urge to commit murder, and an inferiority complex*” (107, emphasis original). Wrath’s will to kill results in an example of the most visible and most accepted form of violence that is violence inflicted by men on other men (Jokinen 29). Wrath takes upon violent actions against Butch, a human policeman who is interested in Beth and whom Wrath has seen to kiss her, and the following scene epitomizes Wrath’s urge to murder for his jealousy. As Butch is trying to make an arrest on him, Wrath’s “massive hand lock[s] around his throat [...] squeezing the life right out of him” (Ward, *DL* 116). Though he eventually decides not to, Wrath is very willing to kill Butch, and he later describes that he “*hated*” seeing Butch touch Beth (124, emphasis original). The whole scene where Wrath represents the man who “punches out a rival suitor” is an example of “territorial reasoning” that is “symptomatic of a very disturbed set of personal boundaries that can lead to a great deal of unhappiness” (Easton and Hardy 16–17). Even if Beth is appalled by Wrath’s actions against Butch, the descriptions of *DL* normalize this kind of violent jealousy and enforce the belief that jealousy can be used as a “justification to go berserk and stop being a sane, responsible and ethical human being” (109). The example of Wrath shows how he gives in to his murderous, “berserk” instincts and thus loses his fight to jealousy.

Edward, on the other hand, has a different approach to jealousy. In the scene illustrated below, the relationship between Edward and Bella is already more established. This may have an effect on Edward’s reaction, which is not as violent as Wrath’s. When Edward finds out that Bella has kissed Jacob he answers to Bella’s self-hating comments in the following manner:

*I can be noble, Bella. I’m not going to make you choose between us. Just be happy, and you can have whatever part of me you want, or none at all, if that’s better. [...] I’m not just trying to make you feel better, Bella, I really mean it.* (Meyer, *Eclipse* 534–535, emphasis original)

Edward’s outlook on human life is more allowing than Wrath’s, and this might be due to his mind reading skills that over the centuries have given him an intimate understanding on how human emotions actually work. Edward does not limit love to only one person and he can accept that Bella has feelings for both him and Jacob at the same time. As Bella pleads to loving him more than Jacob, Edward accepts this, not denying that she could not have feelings for him anymore (Meyer, *Eclipse* 534). Thus, Edward sees that there is no “finite

capacity for love” and that the options are not “in love and out of love, with no allowance for different degrees or kinds of love” (Easton and Hardy 268). However, Edward is not as thoroughly gallant as the quote above might make him seem. He still derogates his rival on his dog-like “stink” and also makes comparisons between them stating that he is “the patron saint of ethics” compared to Jacob (Meyer, *Twilight* 536, 532). Thus, even with Edward’s more allowing attitude towards love, also prominent rivalry is visible in his actions.

It is noteworthy how both the *Twilight* series and *DL* dissolve the tension caused by jealousy by imposing a monogamous, legitimised marriage over the characters of Edward and Bella, and Wrath and Beth, as a solution to it. In *DL*, Beth’s adoration for Wrath is made clear at the end of the novel with her sitting on his sick-bed relentlessly, and the rivalry between Wrath and Butch is solved by Butch’s attraction to another female, Marissa (Ward, *DL* 271–273, 370–371). The *Twilight* series has a similar approach to solve the rivalry of Edward and Jacob, as in the last volume, *Breaking Dawn*, Jacob imprints on Edward and Bella’s daughter and thus loses his romantic interest in Bella (Meyer, *Breaking Dawn* 414–416). Therefore, I argue that it is only by exclusive monogamy in the relationships that the vampire men are able to secure a position of trust and emotional stability that leads to an only seemingly healthy and non-toxic relationship at the end of the novels.

### 3.2.3 The Unconventional Nuclear Family in the *Interview with the Vampire*

The family – whether formed by the monogamous couple or by a larger number of vampires – is a commonplace theme in contemporary vampire literature and also relevant in relation to male desire. Nayar argues that “family becomes a key mode of, and moment in, the domesticationsocialization [sic] of the vampire” (67), and the theme of the vampire family is present in all of my primary material in one way or another. In the *Twilight* and the BDB series, the families are formed both by monogamous heterosexual couples as well as by larger units. In *Twilight* the larger unit is the Cullen’s vampire family with Carlisle and Esme as parents and Edward and his siblings as their adoptive children. In the BDB series the brothers, who are the members of the Brotherhood, form both a homosocial all-male group and a family where everyone protects one another. Children are also a key theme regarding vampire families. This is illustrated in the last volume of the *Twilight* series, *Breaking Dawn*, by Edward and Bella having a daughter, Renesmee, as well as with



*The Interview* where Lestat and Louis become the parents of a five-year-old child, Claudia. I will now focus on *The Interview* where Louis and Lestat desire to take the role of the caretaker, which is important in regard to the evaluation of their phallic masculinities. While the formation of family in *The Interview* is considered to be a major theme in the novel (Benefiel; Nayar), less attention have been paid to Louis's diverse desires in regard to Claudia. Thereby, my analysis of Louis and Claudia illustrates Louis's wishes on multiple perspectives. There is the longing for companionship, and also the desire for a romantic relationship that needs not be sexual. Thus, this section will analyse the nuclear family in *The Interview* as an unconventional unit with a romantic undercurrent explicit in Louis and Claudia's parental relationship.

The formation of the unconventional nuclear family in *The Interview* has its onset with Louis hearing Claudia, a human girl who is "only five at most," cry beside her dead mother (Rice 69). Louis's feelings towards Claudia are first portrayed as empathetic as he enters the room to "understand the nature of her cry" and perhaps to sooth her pain (69). However, his hunger surpasses his empathy and he ends up feeding from her, and to his horror Lestat finds him in this low moment of his life where he has taken the child as his victim (70). Lestat's motivation for turning Claudia into a vampire, and thus forming a nuclear family unit of the three of them, is described when in continuance to the ordeal of feeding from Claudia Louis finally tells Lestat aloud that he is leaving him. This is a notion that comes as no surprise to Lestat who might have expected as much for a long time already, and Lestat illustrates this by answering to Louis that "I thought as much" (75). Thus, the motivation for turning Claudia into a vampire comes from Lestat, and Louis's first-person narrative account describes Lestat's action to be prompted, in part at least, by his wish to keep Louis close to him (88–89). Also Benefiel notes how "[t]he whole scene [of making Claudia into a vampire] reads like a couple having a child in an attempt to make a failing relationship once more viable" (267). Thus, the formation of their family can well be seen as symbolic to the hetero-marriage cliché of a child bringing the parents back together by forming a nuclear family unit, and it is important to note that Lestat turns Claudia into a vampire against Louis's will.

Yet, even if having a child happens against Louis's will, taking up the role of the parent comes easily to him. Entering parenthood is also significant to the analysis of Louis's and Lestat's phallic masculinities. Justad raises the question on whether taking part in the role

of the carer-parent can be also seen as a transvaluation of phallic masculinity where masculinity is re-established or reconstructed to move beyond patriarchy (Justad, pars 2, 7). As a transvaluation of their masculinities, it is significant to consider the feminization of the parenting position that takes place in *The Interview*. In relation to this, Justad discusses Irigaray's dictum on having to assume the feminine role deliberately as one way to draw away from "the blaring masculinity of phallocentric theory" (Justad, par 23; Irigaray). Lestat's desire for parenting – if that ever is really at the core of what he wants – is indeed feminized with him stating that "I am like a mother... I want a child!" (Rice 83). Another example of the feminization of the parenting position is when Louis describes Lestat to address him as if he had "given birth to [Claudia] and must know" what is wrong with her (97). Justad questions whether the change of direction towards the feminine is the right way to reinvent masculinity (par 23). This, however, is what Louis and Lestat seem to do, and them taking a feminized parenting position is one part of how parenthood is depicted in *The Interview*. With becoming fathers or mothers to Claudia, Louis's and Lestat's roles as care-takers draws them away from conforming to phallic masculinity.

To further examine Louis and Lestat's parenthood, their life as parents is extensively illustrated in the novel. Despite Louis's preliminary reluctance to the idea of having a vampire daughter, for the next sixty-five years the three of them live happily together as a nuclear family unit (108). As a child, Claudia is described as "[m]ute and beautiful" (91). Louis and Lestat play their part as her parents by watching her "[play] with dolls, dressing, undressing them by the hour" and also by themselves "play[ing] with her as if she were a magnificent doll" (91-92). In order to pamper her, they also bring "[a]n endless train of dressmakers and shoemakers and tailors" to their flat to outfit her (92). The multifaceted nature of Louis and Claudia's relationship is illustrated when Louis describes Claudia as "[his] companion, [his] pupil" as well as his "Daughter" and "Lover" (93-94). Illustrating Louis's paternal relationship with Claudia, he enjoys reading books to her and listening to her discover music as a new skill (93). Lestat, on the other hand, takes upon his fatherly role in regard to Claudia by teaching her to kill because that is something that Louis "still could not bear" (91). Thus, Lestat's position as a parent is more masculine than Louis's because he takes upon teaching the violent sides of their vampire nature to Claudia. All in all, the teaching of the new skills as well as pampering Claudia with the fine dresses illustrates how Louis and Lestat take part in the parenting of Claudia.

Another significant feature in the formation of their family unit is the unconventional and often incestuous nature of vampire families that is also illustrated with Louis and Claudia (Benefiel 263). Making the incestuous nature of their relationship explicit also Benefiel takes a note of “the blurring out of normal familial relationships” that “creates unnatural tensions” (263). Benefiel calls Louis and Claudia’s relationships “strange” and “incestuous” (269). This is illustrated with Louis explicitly calling them “Father and Daughter. Lover and Lover” (Rice 94). Despite their romantic relationship, Louis and Claudia never engage in any sexual acts, and one reason for it likely relates to Claudia being in a body of a child, because for that part she “was never to grow up” (94). However, they sleep in the same coffin and thus share both a physical as well as emotional connection with one another. Illustrating the emotional connection related to their sleeping habits, when Claudia announces that she desires to have her own coffin, Louis describes that her request “left [him] more wounded than [he] would let her see” (95). Also Claudia seems to realise Louis’s hurt as she whispers to him that “I don’t want it if it hurts you” (95). This shows their sleeping together as more than just a convenience, but as a part of them sharing an emotional connection.

Louis and Claudia’s emotional connection is further illustrated as their depart from Lestat draws closer. Claudia gently soothes Louis by whispering him “Louis. Lover” (108). This romantic and also emotional scene continues with Louis embracing Claudia: “I remember holding her and burying my head into her small chest, crushing her bird-shoulders, her small hands working into my hair, soothing me, holding me” (108). Looking at the character dynamics here, it is clear that Louis does not take the role of a parent, but seeks solace in Claudia’s arms. In this scene it is illustrated that their relationship has a romantic undertone which also results in them sharing physical touch. As noted earlier, their physical touch never results in them having sex, probably both due to Claudia’s physical age and because this is not part of what Louis desires from his romantic relationship with her. When Claudia asks Louis how making love was like as a human, his answer to her illustrates his lack of sexual desire as a vampire. He describes sex as “something hurried,” “seldom savored” and as “the pale shadow of killing” (191). Thus, sex is an experience that Louis does not miss from his human life and does not need as a part of his romantic relationships, because the thrill of a kill far supersedes it.

In regard to the humanization of the vampire, a comparison of the treatment of family in *Dracula* and *The Interview* gives insight into the development of the vampire character. Nayar suggests Count Dracula to be a patriarch-husband to the three female vampires under his power (71), and Dracula too gives them a child, yet only for them to devour her (Stoker 52). Also Claudia is an example of the child as a victim as she is first attacked by Louis. Louis first drinks from Claudia, whereon Lestat takes the lead and turns her into a vampire (Rice 85–86). Despite both of the novels treating a child as a victim, *The Interview* also treats Claudia as a daughter. Thus, whereas in *Dracula* the vampire character is mostly a part of a crime narrative, in the *The Interview* the vampire characters are further humanized. The domestication of the vampire is continued in contemporary vampire literary with the example of the Twilight series where the vampire family of Edward is “built on love rather than anything else” (Nayar 72). Benefiel notes that although the vampire family of *The Interview* “destroys itself at length from within,” it “is not necessarily structured to do so,” because “the vampire family can exist for centuries without change” (264). The stable, all-enduring vampire family is present in the Twilight series, and also the Brotherhood in the BDB series has kept together for centuries. Thus, the fact that Louis, Lestat and Claudia cannot stay together forever is not necessarily caused by their vampirism. Instead, the cause lies within the unstable nature of both Louis’s and Claudia’s relationship with Lestat which makes their nuclear family unit eventually fall apart.

### **3.2.4 Fighting the Beast or Embracing it?**

In regard to the vampire characters’ masculinities, this thesis has analysed phallic masculinity as a three-levelled phenomenon that relates to the physical, emotional and social aspects. As shown in the previous chapter, all of the male vampire characters in my primary material conform very strongly to phallic masculinity when it comes to their physical form. As vampires, they have superior strength and speed, and – except for Lestat, Louis and Dracula – their bodies are described as muscular, which is also a visible representation of their strength. The muscled appearances of Wrath and Edward serve as physical markers of the hypermasculinization of the vampire that cultural historian Michael Kimmel discusses (325). Thus, physically all of the male vampire characters are unlike humans. Yet, Edward, Lestat, Louis and Dracula attempt to appear as if they were human, which relates to the humanization of the vampire, and to how the vampire

character begun to be embedded within the human society (Groom 98). In the case of Count Dracula, his humanization is an earlier version of the migration of the vampire character into a more life-like form because *Dracula's* depictions of the Count relate to the incorporation of the vampire character as part of the 19th century society (98). Dracula, as well as Lestat and Louis, follow a crime narrative as mingled in the human society they hunt for their victims at nights (98). On the other hand, Louis represents a more psychological approach with questioning his monstrosity. This illustrates how the questions of self-identity and emotions begun to gain more space in the narratives, which is also a part of the vampire characters' humanization (98). In addition, the important distinction between *Dracula* and *The Interview* is that in *The Interview* the male vampires act as the protagonists of the story, whereas Count Dracula is the antagonist.

The psychological themes continue to exist in the contemporary vampire narratives which depict the vampires not only as protagonists, but as the novels' romantic heroes. Also Bailie notes how the vampire character as a romantic hero is distinct from the evil vampire villains because the vampires who act as heroes desire to live in harmony with the world (141). This paranormal subgenre of the popular romance genre is represented in the *Twilight* and the BDB series with Wrath, Rhage and Edward who are the novels' romantic heroes. It is noteworthy that despite being humanized, Wrath, Rhage, or any of the members of the Brotherhood never attempt to fit into the human society but mostly keep to themselves and to their own kind. Still, also they fit the description of the vampire character's humanization into a romantic hero, because they begin love affairs with human females and are thus "transformed by popular romance writers into the essence of women's fantasy" (141). The brothers are also definitely not the villains of the novel because they are the protectors of their own vampire race. In addition, they are not compelled by their nature to make disturbance in the human world, because, for one, they do not feed from humans but from other vampires.

Living in harmony with the world is exactly what is shown with Edward as well, as he takes tremendous measures to fight his predatory body and to only hunt animals. He tells his lover Bella how he and his family "call [them]selves vegetarians" because none of them hunts humans (Meyer, *Twilight* 164). Also Edward sees his true nature as a killer, but unlike Lestat, decides not to embrace it. This is illustrated with Edward stating that "I don't want to be a monster" (163, emphasis original). In the beginning of *The Interview*, also

Louis denies his predatory nature and attempts to live in harmony with the world. Similar to Edward, he only feeds from animals, and he also feels empathy towards Lestat's victims. Lestat frequently blames Louis for holding onto his humanity and he tells Louis that "[y]ou are in love with your mortal nature" and that "[y]ou chase after the phantoms of your former self" (Rice 76). Illustrating Lestat's ideas of the vampire nature he also tells Louis to "[l]earn that you're a killer!" (Rice 79) In Lestat's view, killing is a relevant part of being a vampire and he embraces his predatory nature, thus adhering to phallic masculinity. Louis, on the other hand, has an inner conflict with the idea of being a monster. When meeting the human girl, Claudia, for the first time he asks himself: "Am I damned?" (70) He then continues his self-reflective reasoning with thinking that "[i]f I am damned, I must want to kill her" (70). He does first take actions to only comfort the girl, but then – in thinking about his hatred for Lestat – feels a sudden surge of anger and "drive[s] hard into her soft, small neck" (70). Due to his inability to not hurt Claudia he concludes that he indeed is "damned, and this is hell" (70). Thus, also Louis fights his vampire nature, but evidently loses this battle because he cannot resist his powerful vampiric urge to kill and this makes him, like Lestat, to at least partly adhere to phallic masculinity, and to fail to break free from it.

Self-reflection is a key theme also in the BDB series where both Wrath and Rhage enter a path of emotional growth prompted by their female lovers. It is noteworthy that Wrath and Rhage have both been born as vampires – though they still go through a final transition into a grown vampire in their early adulthood. Thus, within the narrative them getting in touch with their emotions is unrelated to any humanity that would have been lost. Yet, this does not mean that they would not be humanized. Their growth as a romantic hero from a cold, uncaring or egotistical stance to a vulnerable romantic partner follows the conventions of the romantic genre where the protagonist finds his humanity through a woman's love (Bailie 142). In the beginning of the novels, Wrath and Rhage both view themselves as undeserving of a woman's love. However, both of them develop into emotionally vulnerable romantic partners for their lovers, which adheres to the romanticization of the vampire. With this, both of them are able to negotiate themselves a less restrictive and less normative male role. This allows emotional vulnerability and does not adhere to the cold and closed emotional state related to phallic masculinity. This is not to say that they would be completely tamed, even if they also enjoy a domestic position as husbands and lovers, because they are still aggressive warriors that are ready to fight for

their loved ones and act as their protectors. Thus, even if being more emotionally open, they both still take a socially dominant position which is typical to the male vampire characters and adheres to phallic masculinity.

Relating to social dominance, Edward, Wrath and Rhage all take a protective role in regard to their female lovers. They also force passivity over their women and adhere to phallic masculinity due to their masculine dominance. To consider social power held by the male vampire characters in my primary material, Connell notes that “the most visible bearers of hegemonic masculinity are [not] always the most powerful people,” but “[t]hey may be exemplars such as film actors, or even fantasy figures” (*Masculinities* 77). The BDB series is a fitting example of this. Even though as fictional characters the members of the Brotherhood do not hold any real power in our society as such, they still represent a successful hegemony. Connell notes that the successful claim for power is the mark of hegemony (77), and this is illustrated with the Brotherhood by the fact that they are the top level of the vampire government and form the whole of the military power of their species. In their case, the leadership comprises only of their king, Wrath, and the other brothers are his close subordinates as well as his private elite troops. Thus, with their claim for social power, Wrath and Rhage as members of the Brotherhood represent a normative, phallic masculinity that idolizes hegemonic masculinity.

Related to social power, also Louis and Lestat’s relationship is worth analysing in this regard, because they both hold power over one another in distinct ways. Louis holds economic power over Lestat. He spends his time “investing the money which [Lestat] acquired, increasing our lands, purchasing apartments and town houses in New Orleans” with noting, however, that he “never signed anything over to Lestat” (Rice 48). Thus, Louis is in charge of all of the wealth that they have gained and he could leave Lestat with no money or possessions. Yet, he never does because Lestat, on the other hand, holds power over Louis by withholding essential knowledge related to their vampirism. Illustrating Lestat’s power over him, Louis describes that “[Lestat] was my superior in all the mechanics” and that the “principal thing was, I didn’t know what he might do, what he might know that I still did not know” (71–72). As Louis is unable to leave Lestat despite his economic advantage, it is Lestat whose claim for power is stronger. According to Lestat, all vampire relationships are built on unequal power dynamics. He tells Louis that “one [vampire] will be the slave of the other, the way you are of me” (78). Hence, it is

Lestat who is able to enslave Louis to stay by his side, and the economic power that Louis holds over Lestat is not enough to set him free.

Lastly, in looking at the vampire characters' phallic features, the comparison to *Dracula* gives valuable insight into the development of the vampire character in literature. For one, Count Dracula is not the romantic hero of the novel and, unlike the contemporary male vampire characters, Dracula does not dwell on any emotional insights as to the nature of his being. The Count is indeed the antagonist of the novel, and embraces his phallic masculinity by using his supernatural powers to prey on his human victims. Instead of being hypermasculinized only through his immensely strong physical features, he has many forms for his evil villainy and physical strength is not his primary tool.

Count Dracula's approach to causing harm is more subtle and instead of mere strength he also uses his cunning to execute his plans. His advantages as a vampire are described by depicting him to be "of cunning more than mortal, for his cunning be the growth of ages" (Stoker 276). Yet, he is not without superhuman strength even when it comes to his physiology, and Van Helsing describes him as "hav[ing] always the strength in his hand of twenty men" (235). He also has a socially powerful status as an aristocrat and his wealth gives him the opportunity to execute his plans. Thus, the Count adheres to all three aspects of phallic masculinity discussed in this thesis: physical strength, emotional hardness, and holding a socially dominant position. Only Lestat might also be considered to adhere to all of the aforementioned aspects, although because the story is portrayed through Louis's first-person narrative, it is difficult to fully analyse Lestat's emotional state. As for all of the other male vampire characters – that is, Louis, Wrath, Rhage and Edward – they diverge from phallic masculinity at least in the emotional perspective which is a strong mark of their humanization.



## 4 Conclusion

The focus of this thesis has been on the analysis of male vampire characters in English literature both in regard to phallic masculinity and to desire. With the analysis of multiple works, and by examining phallic masculinity from three main perspectives, this thesis has extended some of the earlier discussion regarding the masculinities of vampire characters (Bealer; Nayar). This thesis has shown how the male vampires embody phallic attributes and how their fictional representations also relate to the societal discussion of phallic masculinities. Concepts from the field of gender studies with the notions of phallic and hegemonic masculinities have been one of the main focuses in the analysis (Bealer; Connell, *Masculinities*). While hegemonic masculinity has been widely discussed, applying the concept into vampire literature has provided beneficial insight into how also fictional characters can strongly adhere to idealized normative male roles that support patriarchy. Thus, by taking a phallic position also fictional male vampires can serve as exemplars that enforce hegemonic and normative attitudes towards masculinity in the non-fictional world.

In this thesis, phallic masculinity was analysed as a three-dimensional phenomenon that relates to physical features, emotional hardness and social dominance. The main male characters of the novels within my primary material – that is Wrath from *DL*, Rhage from *LE*, Edward from the Twilight series, and Louis and Lestat from *The Interview* – all conform to phallic masculinity at least in one of the three aspects. All of the aforementioned vampire novels are in parts of this thesis compared to Bram Stoker's classic vampire novel *Dracula*. This comparison extends the discussion on the humanization of the vampire that has been considered from multiple different perspectives. These include the transition from crime narratives into a romantic hero (Bailie; Groom) and the notions of emotional growth and domestication (Bealer; Nayar). Nevertheless, while the humanization of the vampire has been discussed previously, less attention have been paid to the privileged positions that the humanized vampires takes. These include the notions of how the male vampires adhere to hegemonic masculinity, as well as how they embrace the phallic position.

Regarding phallic masculinity, the first part of chapter two has shown how all the vampire males conform heavily to phallic masculinity when it comes to the physical features. As

vampires, all of them have superior physical strength and their form is often described as visibly powerful. In the BDB series these physical features are emphasised with the male vampires having a large set of muscles and their physical strength is also visible to the naked eye. Rhage serves as a further example of the hypermasculinized vampire with his non-humanoid form of a dragon beast. With a lust for blood and a natural tendency to kill, this thesis has shown that the vampire is ultimately a beast and a killer when it comes to the physical vampire features.

This, however, is not all that defines whether the male vampire characters adhere to phallic masculinity as a whole. Another prominent feature when looking at phallic masculinity is the male vampires emotional space, which Bealer has discussed in relation to Edward. With the comparison between Edward and Wrath, I have extended Bealer's analysis and shown how in the beginning of the novels both of these romantic heroes have a closed emotional mindset that is cold and impenetrable. Thus, with Edward and Wrath this thesis has shown a development from a desolate and closed emotional space towards being an emotionally vulnerable romantic partner. This relates to the novels' romantic genre where the vampire men are lovers and not only beasts and villains. Thus, the romanticization of the vampire seen in both *Twilight* and *DL* adheres to Bailie's analysis of the vampire hero as a persona that conforms to women's fantasies (141). However, while Bealer argues Edward to escape his will to dominate through his emotional growth (150), in the light of the discussion of his socially dominant position, this thesis questions whether he ultimately succeeds in this or not.

With Louis the analysis of his emotional state has shown his emotional hedonism, as well as his egotism. While Louis has been analysed in regard to the vampire aesthetics (Bell), discussion on his egotistically flawed nature, and its adherence to phallic masculinity, seems to have been largely neglected. Louis's egotism and his emotional relish seem to adhere at least partly with phallic masculinity although his emotional state also partly diverges from it with its openness. In comparison to Edward and Wrath, Louis also grows emotionally colder and starts to experience emotional detachment which makes him conform more to phallic masculinity as his vampirism begins to change his perspective in life.

In regard to social dominance, all of the vampire males hold a status of social power, either because of their wealth or due to their strength. Edward and Wrath embrace the role of the

protector male and they hold social power over their romantic female partners by their physical strength. Louis, instead, holds power over Lestat by being responsible of their finances, though he falls short in his attempt to control Lestat. Instead, Lestat seems to be able to always have the final word over Louis due to having integral knowledge of their vampirism that Louis himself lacks.

As for the second part of this thesis, chapter three focuses on desire first from the human perspective, and then from the male point of view that belongs to the vampires. Desire is a multi-faceted phenomenon and does not only relate to sexual desire, although that is also a prominent part of it. Both Bella and Louis illustrate how they are specifically Edward's and Lestat's vampiric features that are being eroticised and desired. For Lestat's part this is exemplified in how Louis immediately loses his interest in Lestat when he himself is turned into a vampire and thus gains a more equal status with Lestat. With Bella, on the other hand, even if her initial interest in Edward is caused by his vampiric features, her infatuation with Edward is not lost after her turning into a vampire. This is due to the fact that her romantic relationship with Edward is grounded deeper than the relationship of Louis and Lestat. For Bella, her relationship with Edward has developed in the course of the entire *Twilight* quadrilogy, and is thus not based only on Edward's appearance.

Another feature that strongly relates to desire directed towards the vampiric features is the act of drinking blood as a coded representation to sexual intercourse. This is especially relevant to *The Interview* as well as to *Dracula* as the erotic themes with Rice's and Stoker's novels are less explicit than they are in Meyer's and Ward's contemporary and romantic series. By eroticising the act of drinking blood, Rice is able to bring a homoerotic nuance to *The Interview* and Stoker is able to present Count Dracula's preying of the female characters in a way that the women are also covertly sexually victimized. However, the contemporary vampire novels draw away from *Dracula's* Gothic literary tradition in the way how the concept of the sublime is re-invented as an empowered female experience of "the sexual sublime" that the female character Beth experiences in *DL*.

Yet, as mentioned, desire is not only sexual and my primary material illustrates how the female characters do not desire to have the vampire men only as lovers, but also as husbands. This tendency towards the domestication of the vampire is also discussed from the male perspective with Wrath's and Edward's strong desire to legitimise their relationship with their female partners and to join them in marriage. The males' sexual

desire is shown with Wrath as the tireless lover and with Edward's thwarted approach to his sexuality. In addition, their approach to marriage promotes the eternal celebration of monogamy that is underpinned with violence caused by their territorial behaviour. With Louis and Lestat the theme of family is present in the creation of their vampire-daughter, Claudia. Both of them also take the role of the parent in teaching Claudia. The example of Claudia shows Louis's desire to have Claudia both as his daughter and lover, and also that Louis has no need for sex in a romantic relationship. Their unconventional nuclear family is, however, disrupted with Claudia growing up into womanhood – despite her body being stagnant in the form of a five-year-old – and learning to despise Lestat which leads to her attempting to kill him.

Finally, the analysis of the male vampire characters has shown how all of them conform to phallic masculinity when it comes to their physical body. However, Wrath, Edward and Rhage desire to fight against their phallic masculinity by opening up emotionally. Louis, instead, starts from an emotionally open position, but begins to lean towards emotional detachment and coldness as a vampire. On the other hand, Lestat and Count Dracula with their antagonistic portrayal seem to be content in conforming to phallic masculinity, and they seem to enjoy holding the position of masculine power over the other characters.

As for future research, it could be meaningful to widen the scope of my primary material to also look at gay or queer vampire masculinities in relation to phallic masculinity. Gay vampire masculinities could be examined, for example, by looking at the main pair in J.R. Ward's 11th novel of the BDB series, *Lover At Last*, which centres around the romance of two male warriors. Applying a queer reading in a greater extent on the relationship of Louis and Lestat could also be beneficial to analyse. Here, the focus could be on the effect that considering a queer perspective has on the analysis of their masculine performance. Related to analysing masculinities, examining Meyer's new novel, *Midnight Sun*, could also be beneficial. Announced to be published in August 2020, the retelling of *Twilight* tells the story from Edward's point, and the novel may provide valuable insight into Edward's own thinking behind his actions (Meyer, "Midnight Sun"). One could also focus more on the female characters in how they have an influence on the males' attempt to negotiate themselves a less restrictive and less normative masculine role. The focus could be on the self-reliant attitude that both Bella in the *Twilight* series and Beth in *DL* embody, as this is a key feature that the male characters have to navigate and negotiate in their role

in the romantic relationship. Focusing on queerness and female empowerment would give another perspective into examining how the male vampires conform to phallic masculinity and whether a non-heterosexual perspective has an impact on the kind of masculinities represented in the novels.

## Works Cited

### Primary sources

Meyer, Stephenie. *Twilight*. London, Atom, 2007.

Meyer, Stephenie. *New Moon*. London, Atom, 2007.

Meyer, Stephenie. *Eclipse*. London, Atom, 2008.

Meyer, Stephenie. *Breaking Dawn*. London, Atom, 2008.

Rice, Anne. *Interview with the Vampire*. London, Sphere, 2008.

Stoker, Bram. *Dracula*. London, Penguin English Library, 2012.

Ward, J. R. *Dark Lover*. New York, Signet Eclipse, 2005.

Ward, J. R. *Lover Eternal*. London, Piatkus, 2011.

Ward, J.R. *Lover At Last*. New York, Berkley, 2013.

### Secondary sources

Aleiss, Angela. "Mormon Influence, Imagery Run Deep Through 'Twilight.'" *Huffpost*, 24 Jun. 2010, [www.huffpost.com/entry/mormon-influence-imagery\\_n\\_623487](http://www.huffpost.com/entry/mormon-influence-imagery_n_623487). Accessed 23 March 2020.

Auerbach, Nina. *Our Vampires, Ourselves*. Chicago and London, The University of Chicago Press, 1995.

Bailie, Helen T. "Blood Ties: The Vampire Lover in the Popular Romance." *The Journal of American Culture*, vol. 34, no. 2, 2011, pp. 141–148. *Wiley Online Library*, doi-org.libproxy.helsinki.fi/10.1111/j.1542-734X.2011.00770.x.

Benefiel, Candace R. "Blood Relations: The Gothic Perversion of the Nuclear Family in Anne Rice's *Interview with the Vampire*." *Journal of Popular Culture*, vol. 38, no. 2, 2004, pp. 261–273. *ProQuest*, search-proquest-

com.libproxy.helsinki.fi/docview/195366727?accountid=11365. Accessed 28 April 2020.

Bealer, Tracy L. "Of Monsters and Men: Toxic Masculinity and the Twenty-First Century Vampire in the *Twilight Saga*." *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon*, edited by Giselle Liza Anatol, 2011, pp. 139–152. *Springer Link*, doi:10.1057/9780230119246\_11.

Bell, James. "Decadence, Dandyism and Aestheticism in The Vampire Chronicles." *Journal of the Fantastic in the Arts*, vol. 17, no. 3, 2006, pp. 284–293. *JSTOR*, <https://www.jstor.org/stable/26390174?seq=1>. Accessed 28 April 2020.

Burke, Edmund, and Adam Phillips. *A Philosophical Enquiry Into the Origin of Our Ideas of the Sublime and Beautiful*. Oxford University Press, 1990. *EBSCOhost*, [search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=257862&site=ehost-live&scope=site](https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=257862&site=ehost-live&scope=site). Accessed 29 February 2020.

Butler, Judith. *Bodies That Matter: On the Discursive Limits of "Sex."* London, Routledge, 1993.

Collins, Victoria E. and Dianne C. Carmody. "Deadly Love: Images of Dating Violence in the 'Twilight Saga'." *Affilia*, vol. 26, no. 4, Nov. 2011, pp. 382–394. *Sage Journals*, doi:10.1177/0886109911428425.

Connell, Raewyn. *Gender: In World Perspective*. 2nd ed., Cambridge, Polity Press, 2011.

Connell, R. W. *Masculinities*. 2nd ed., Berkeley, University of California Press, 2005.

---. *The Men and The Boys*. Cambridge, Polity Press, 2000.

Connell, R. W., and James W. Messerschmidt. "Hegemonic Masculinity: Rethinking the Concept." *Gender and Society*, vol. 19, no. 6, 2005, pp. 829–859. *JSTOR*, [www.jstor.org/stable/27640853](https://www.jstor.org/stable/27640853). Accessed 28 April 2020.

Durham, Meenakshi Gigi. "Blood, Lust and Love: Interrogating Gender Violence in the Twilight Phenomenon." *Journal of Children and Media*, vol. 6, no. 3, 2012, pp.

281–299. *Taylor & Francis Online*, doi-org.libproxy.helsinki.fi/10.1080/17482798.2011.619549.

Easton, Dossie, and Janet W. Hardy. *The Ethical Slut: A Practical Guide to Polyamory, Open Relationships & Other Adventures*. 2nd ed., Berkeley, Celestial Arts, 2009.

Ernst, Astrid. *In the Twilight of Patriarchal Culture: The Struggle for Female Identity in Stephenie Meyer's Twilight Saga*. VLeBooks, 2013.

Fetters, Ashley. “At Its Core, the ‘Twilight’ Saga Is a Story About \_\_\_\_\_. ” *The Atlantic*, 15 Nov. 2012, [www.theatlantic.com/entertainment/archive/2012/11/at-its-core-the-twilight-saga-is-a-story-about/265328/](http://www.theatlantic.com/entertainment/archive/2012/11/at-its-core-the-twilight-saga-is-a-story-about/265328/). Accessed 23 March 2020.

Freeman, Barbara Claire. *The Feminine Sublime: Gender and Excess in Women's Fiction*. Berkeley, University of California Press, 1995.

Gallop, Jane. *Reading Lacan*. Ithaca, Cornell University Press, 2018. *De Gruyter*, doi-org.libproxy.helsinki.fi/10.7591/9781501721601.

Gentile, Kathy Justice. “Sublime Drag: Supernatural Masculinity in Gothic Fiction.” *Gothic Studies*, vol. 11, no. 1, 2009, pp. 16–31. *Edinburgh University Press*, doi:10.7227/gs.11.1.4.

Glaister, Dan and Sarah Falconer. “Mormon Who Put New Life into Vampires.” *The Observer*, 20 Jul. 2008, [www.theguardian.com/books/2008/jul/20/news.booksforchildrenandteenagers](http://www.theguardian.com/books/2008/jul/20/news.booksforchildrenandteenagers). Accessed 23 March 2020.

Groom, Nick. *The Vampire: A New History*. New Haven and London, Yale University Press, 2018.

Holmes, Trevor. “Coming Out of the Coffin: Gay Males and Queer Goths in Contemporary Fiction,” *Blood Read: The Vampire as Metaphor in Contemporary Culture*, edited by Joan Gordon and Veronica Hollinger, Philadelphia, University of Pennsylvania Press, 1997.



Irigaray, Luce. *This Sex Which Is Not One*. Translated by Catherine Porter, Ithaca, Cornell University Press, 1985.

Jokinen, A. *Panssaroitu Maskuliinisuus: Mies, Väkiä ja Kulttuuri*. Tampere University Press, 2000.

Justad, Mark J. "A Transvaluation of Phallic Masculinity: Writing With and Through the Male Body." *Journal of Men's Studies*, vol. 4, 1996. *ProQuest*, [ezproxy.its.uu.se/login?url=https://search-proquest-com.ezproxy.its.uu.se/docview/222635512?accountid=14715](https://ezproxy.its.uu.se/login?url=https://search-proquest-com.ezproxy.its.uu.se/docview/222635512?accountid=14715).

Immanuel Kant. *The Critique of Judgement*, edited by James Creed Meredith, Oxford, Oxford University Press, 1952.

Kimmel, Michael. *Manhood in America*. New York, The Free Press, 1996.

Korsmeyer, Carolyn. *Gender and Aesthetics: An Introduction*, New York, Routledge, 2004.

Lacan, Jacques. "The Signification of the Phallus," *Écrits: A Selection*. Translated by Bruce Fink, New York, WW Norton & Co., 2005.

Leavenworth, Maria Lindgren. "Lover Revamped: Sexualities and Romance in the Black Dagger Brotherhood and Slash Fan Fiction." *Extrapolation*, vol. 50, no. 3, 2009, pp. 442–462. *Liverpool University Press Online*, doi-[org.libproxy.helsinki.fi/10.3828/extr.2009.50.3.5](https://doi.org/10.3828/extr.2009.50.3.5).

Mellor, Anne K. *Romanticism and Gender*. New York, Routledge, 1993.

Meyer, Stephenie. "Midnight Sun 8/4/2020." *Stephenie Meyer Official Website*, 4 May 2020, <https://stepheniemeyer.com/midnight-sun-2020/>. Accessed 11 May 2020.

Michel, Frann. "How to Bring Your Kids up Sadomasochist: Intimate-partner Violence and the Twilight Phenomenon." *Psychoanalysis, Culture & Society*, no. 16, Nov. 2011, pp. 431–439. *Springer Link*, doi:10.1057/pcs.2011.16.

Milestone, Katie and Anneke Meyer. *Gender and Popular Culture*. Cambridge, Polity, 2012.

Nayar, Pramod. "How to Domesticate a Vampire: Gender, Blood Relation and Sexuality in Stephenie Meyer's *Twilight*." *Nebula*, vol. 7, no. 3, 2010, pp. 67–79, [www.nobleworld.biz/index.html](http://www.nobleworld.biz/index.html). Accessed 28 April 2020.

Pintilie, Iulia-Mădălina. "Gender Conventions: Homosexual Eroticism and Family Liaisons in Anne Rice and Neil Jordan's *Interview with the Vampire*." *Journal of Romanian Literary Studies*, no. 7, 2015, pp. 642–653. *Central and Eastern European Online Library*, [www.ceeol.com/search/article-detail?id=457033](http://www.ceeol.com/search/article-detail?id=457033). Accessed 10 May 2020.

Purcell, Stephen. "Not Wholly Communion: Skepticism and the Instrumentalization of Religion in Stoker's *Dracula*." *Christianity & Literature*, vol. 67, no. 2, Mar. 2018, pp. 294–311. *Sage Journals*, doi:10.1177/0148333117708257.

Raines Jonathan M., et al. "Dracula: Disorders of the Self and Borderline Personality Organization." *Psychiatric Clinics of North America*, vol. 17, no. 4, Dec. 1994, pp. 811–826. *Science Direct*, doi.org/10.1016/S0193-953X(18)30087-X.

Selden, Raman, et al. *A Readers Guide to Contemporary Literary Theory*. 6th ed., Routledge, 2017. *Taylor & Francis Group*, doi-org.libproxy.helsinki.fi/10.4324/9781315688992.

Silverman, Kaja. *Male Subjectivity at the Margins*. New York, Routledge, 1992.

Torgovnick, Marianna. *Primitive Passions: Men, Women, and the Quest for Ecstasy*. New York, Knopf, 1997.

Twisselmann, Birte. "Dracula." *BMJ: British Medical Journal*, vol. 339, Sep. 2009, DOI:10.1136/bmj.b3664.

Vučković, Dijana and Ljiljana Pajović Dujović. "The Evolution of the Vampire from Stoker's *Dracula* to Meyer's *Twilight* Saga." *CLCWeb: Comparative Literature and Culture*, vol. 18, no. 3, Sep. 2016. *Purdue University Press*, doi.org/10.7771/1481-4374.2836.

Wika, Courtney Huse. "Beyond Bella: Rewriting Love and the Female Hero in YA Literature." *Voice of Youth Advocates*, vol. 35, no. 1, 2012.

Yaeger, Patricia. "Toward a Female Sublime," *Gender and Theory: Dialogues in Feminist Criticism*, edited by Linda Kauffman, New York, Basil Blackwell, 1989.